

IN THIS ISSUE: PERSONAL GLIMPSES OF PAGANINI—HIS LIFE IN PICTURE AND DOCUMENT (PART I)

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NEW YORK, THURSDAY, NOVEMBER 8, 1928

WHOLE NO. 2535



Moffett photo

Marion Claire

Newest Prima Donna of the Chicago Civic Opera Company

who made her debut as Mimi in *La Bohème* on November 1, and was heard again, as Elsa in *Lohengrin*, on November 4.



PROF. OTTOKAR SEVCIK, GEZA DE KRESZ and the latter's little pupil, Kayla Mitzel, in Pisek, Czechoslovakia, photographed last year. Kayla made her debut in San Francisco on October 30.



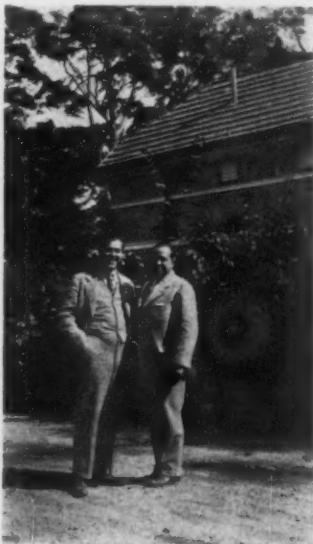
SUE HARVARD, soprano, and her niece, Suzanne Kay, snapped at Miss Harvard's former home at Newcastle, Pa. Miss Harvard spent most of the past summer at Watkins Glen, N. Y. One of her first appearances after returning to New York was at the Hotel Astor, where she sang before an audience of five thousand at reception of the Loyal Order of Moose. She was in such fine voice and sang so effectively that she was greeted by round after round of enthusiastic applause. Another recent appearance for the soprano was at a special concert at the Welsh Congregational Church in New York on October 14.



EUGENE CARR, baritone, who for the past three years has been a member of the voice faculty of the University of Oregon School of Music, Eugene, Ore., but who is now on leave of absence from that institution for further study with Arthur Kraft. During the past three years Mr. Carr has spent all of his available time for study with Mr. Kraft and has now come to New York for a full winter of uninterrupted work with him. While at Eugene, Mr. Carr, in addition to his voice teaching duties, was director of music in the First Methodist Church and director of the Eugene Gleemen and University Girls' Glee Club. He has appeared in concert and oratorio throughout the West and Middle West and before coming East gave recitals in Illinois and Michigan.



FLORENCE LAMONT HINMAN, director of the Lamont School of Music, Denver, whose contralto pupil, Hazel Hayes, has just won the Colorado State contest in the Atwater Kent Radio Contest. The above photograph was taken at Independence Pass last summer.



FLORIDA BOUND
From left to right: Calvin Cox, Amy Ellerman, John H. Thomas (manager), Dicie Howell, Edwin Swain, on the S. S. Cherokee, bound for Lakeland, Florida, where they sang in concert. Some dates for Amy Ellerman, contralto, include Lawrenceville, N. J., December 2; Asbury Park Glee Club, December 6, and Flushing Oratorio Society, December 12. Her New York recital will take place later.



PAUL ALTHOUSE DURING HIS MOTOR TRIP THROUGH GERMANY
Left to right: (1) Two American tenors meet in Germany—Richard Crooks, now singing abroad, and Paul Althouse, who has already started on a concert tour which will keep him away from New York until Thanksgiving. (2) Siegfried Wagner, son of the famous composer, and Mr. Althouse at Bayreuth. (3) Visiting Baklanoff's farm just outside of Berlin. The group at the lower left shows Leopold Stokowski, Paul Althouse and Pierre Key in Munich, where they happened to meet, and the larger group picture, Mr. Althouse making friends with some gypsies. (See story on another page)

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Egyptian Helen by Strauss Has Initial Hearing in This Country

Metropolitan Opera Presents New Opus—Brilliant Cast Scores Triumphs in Solo and Ensemble



RICHARD STRAUSS
The Man of the Hour

Richard Strauss' Egyptian Helen (Die Aegyptische Helena) has been eagerly awaited at the Metropolitan Opera House for its American premiere. The event occurred last Tuesday evening, in special, non-subscription performance, and before as representative an audience as New York is able to gather for a momentous artistic occasion.

The world's premiere of Egyptian Helen took place at Dresden on June 6 last, and was followed on June 11 with the first production in Vienna. It will be remembered that the two hearings were the cause of considerable controversy between Mmes. Rethberg and Jeritza each of whom vigorously asserted her claim to having been promised the initial appearance as Helena.

The matter finally was settled apparently to the satisfaction of all concerned, by giving Mme. Rethberg the Dresden performance, and Mme. Jeritza the one at Vienna.

The Metropolitan Opera House presented Mme. Jeritza as the Helena of its premiere, for which the complete cast was as follows:

DIE AEGYPTISCHE HELENA
(in German)

| | |
|---------------------------|----------------------------|
| Helena | Maria Jeritza |
| Menelas | Rudolf Laubenthal |
| Hermione | Helen Eisler |
| Aithra | Editha Fleischer |
| Altair | Clarence Whitehill |
| Da-Ud | Jane Carroll (debut) |
| Aithra's First Maid | Philine Falco |
| Aithra's Second Maid | Ina Bourskaya |
| First Elf | Louise Lerch |
| Second Elf | Charlotte Ryan |
| Third Elf | Ina Bourskaya |
| Fourth Elf | Dorothea Flexer |
| The Omniscent Sea Shell | Marion Telva |
| Conductor, Artur Bodanzky | |



MARIA JERITZA,
as The Egyptian Helen, in Richard Strauss' latest opera, which was given its American premiere on Tuesday evening at the Metropolitan. Mme. Jeritza was selected by Strauss for its recent premiere in Vienna.

The Strauss opera was prepared by Artur Bodanzky and stage directed by Wilhelm von Wymetal. Giulio Setti trained the chorus. Joseph Urban did the scenery. The costumes were designed by Lillian Gaertner.

Hugo von Hofmannsthal's libretto to Egyptian Helen is in two acts and takes about two and one half hours for performance. The story is a free variation of the mythological legend of Helen of Troy.

The first act opens in the palace of Aithra, an Egyptian king's daughter and sorceress. Before her is the Omniscent Shell (Muschel, it is called in the German libretto) which is a crystal ball with a voice. The Shell delivers an amorous message from Aithra's absent lover, Poseidon, and suddenly shows a vision of Menelaus and Helen of Troy in danger of shipwreck on the Egyptian shore after he has tried to kill his lovely companion. Aithra, captivated by

(Continued on page 10)

Chicago First Nighters Enthuse Over Carmen

Civic Opera Company's Eighteenth Season Begins Auspiciously Under Polacco's Direction With Notable Cast—Other Operas of the Week Likewise Please

CHICAGO.—The opening of the eighteenth season of grand opera by a resident company in Chicago—and probably the last in the old Auditorium—took place Wednesday evening, October 31, when the Chicago Civic Opera presented Bizet's Carmen.

The first night at the opera is naturally a social event. Society turns out en masse and the gentle sex often enjoys far more the intermissions which furnish a show all their own, than the acts, when the lights are lowered and no longer is Mrs. So-and-So's new diamond tiara to be admired, nor Mrs. Such-and-Such's imported gown to be criticized or praised.

The MUSICAL COURIER, being a technical paper in matters of music, no comment is here made regarding the luminaries that sat in the Auditorium boxes. They get their publicity in the daily papers, which, as ever, published flashlights of some of our elite, many of whom probably come to the opera as much to be seen as to hear what takes place on the stage and in the orchestra pit.

THE CAST

Reviewing the performance in the order of the proceedings, first place, naturally, must be given to the orchestra, which helped in giving Maestro Polacco a rousing reception as he made his way to the conductor's desk. Every member stood at attention as the public applauded their chief without restraint. Again, after the overture, the audience showed conclusively its admiration for the musical director of the company. When the curtain was raised on the public square in Seville, we were made acquainted with the chorus, which is practically intact as last season. Only here and there our discerning eye discovered a new face and our ear a new voice. Throughout the evening the chorus behaved as good men and women and sang likewise.

Desire Defrere, who has gained in weight without losing much breath, sang the role of Morales. Edouard Cotreuil, one of the pillars of strength in the basso department, has returned to these shores in the best of health and he sang with éclat the role of Zuniga. Alice Mock made a favorable impression as Micaela. This newcomer has a lovely soprano voice of wonderful quality, but of no great dimension. Good to look upon, and acting with conviction, she won the heart of her auditors and made a palpable success after her aria in the third act.

Rene Maison, well remembered since his debut here last season, has returned to the scene of his former triumphs

(Continued on page 41)

Bodanzky to Resign From Metropolitan

Will Devote Himself to Choral and Orchestral Music—Joseph Rosenstock to Take His Place—

Eulogistic Statement by Gatti-Casazza

After fourteen years of service as conductor at the Metropolitan Opera House, Artur Bodanzky has tendered his resignation, to take effect at the end of the current season. His decision was regrettably accepted by the management.

In stating his reasons for his resignation Mr. Bodanzky said:

"I cannot do justice to the opera company, the Friends of Music, Mr. Gatti, Mrs. Lanier and myself. It is impossible.



ROBERT BRAUN,
authorized exponent of the Godowsky method of piano playing and teaching, who has opened a New York studio where he will give instruction one or two days a week.

I have no time to breathe, I had to choose one or the other. I am going the way of my heart's truest desire, which is to develop chorale and symphonic music.

"The Friends of Music have great plans; not only a new building and more concerts, but an orchestra, as well as a chorus of our own."

Mr. Gatti-Casazza, general director of the Metropolitan, had the following to say in farewell to the conductor:

"Mr. Artur Bodanzky, desiring to devote himself mainly to conducting the concerts of the Friends of Music and to directing European music festivals, has decided to relinquish his position at the Metropolitan Opera with the termination of the present season. Mr. Gatti-Casazza loses in him a loyal, zealous and very able conductor, and the Metropolitan Opera Orchestra a brilliant and inspiring chief.

"Mr. Gatti-Casazza wishes to testify publicly to high esteem for Mr. Bodanzky, as an artist and a man, and to tender him on his own behalf, as well as on behalf of the Metropolitan organization, and he feels sure he may add, on behalf of the Metropolitan public, this expression of thanks and appreciation for fourteen years of devoted service and eminent artistic achievement. Mr. Bodanzky has established high rank for himself among the distinguished artists who have held the baton of the Metropolitan Opera.

"To replace Mr. Bodanzky, Mr. Gatti-Casazza has engaged Mr. Joseph Rosenstock, at present general music director of the Staats Theater in Wiesbaden, Germany, a conductor of great ability and high reputation. The opera at the Wiesbaden Staats Theater, which is among the few subsidized by the State, is one of the leading operatic institutions in Germany."

Philadelphia Premiers Ariadne on Naxos

First American Production of Strauss' Lyrical Work a Success—Civic Opera Gives Fine Performance

Last Thursday evening, November 1, the Philadelphia Civic Opera Company achieved an historic event, when it gave the first American production of Ariadne on Naxos, by Richard Strauss, at the ancient but acoustically remarkable Academy of Music, in Broad Street, Philadelphia. Alexander Smallens was the conductor of the occasion.

The organization has shown previous courageous enterprise of the same kind, notably when it gave the American premiere last year of Feuersnot, another opera by Richard Strauss. Mrs. Henry M. Tracy (founder and president of the P. C. O. P.) and her executive associates and financial helpers, are to be commended for their initiative and zeal. It is no small feat to give first hearings of important operas with which cities like New York, Chicago, and Boston, are still unacquainted.

The Philadelphia Civic Opera has to struggle against the dire handicap of limited capital, which entails a certain impoverishment in scenic outfitting, the size of the orchestra, and the paying of fancy fees to the best drawing singers. Nevertheless, the company has offered productions of high worth in singing, acting, and orchestral playing.

The work of Alexander Smallens, the conductor, in operating with scanty facilities, has earned him a luminous reputation not only in Philadelphia, but also in cities whose critics have visited the premieres and other performances of the P. C. O. P.

"Ariadne auf Naxos," as the German title has it, was brought out originally in Stuttgart, in 1911, under the direction of Max Reinhardt, to whom the work is dedicated. It was designed by Strauss and his librettist, Hugo von Hofmannsthal, to be an opera of small dimensions, with a circumscribed orchestra of less than forty instruments. In its original form, the opus consisted of a preliminary spoken play by Moliere, Le Bourgeois Gentilhomme, with incidental music, and a concluding act of opera, to take the place of the ballet that functions at the entertainment given by

(Continued on page 26)

ERNESTO BERUMEN DISCUSSES MODERN PIANO METHODS

No Distinctive Individual Method Since Leschetitzky—Teachers of Today Combine Best Old Ideas With New Theories—Relaxation the Watchword of the Present

In conversation recently with Ernesto Berumen on the subject of pianists and pianism, past and present, the distinguished pianist and pedagog expressed some opinions and theories which should be of interest and value to the most thickly populated stratum of the world's music makers. Mr. Berumen is distinctly a progressive, and while he does not believe that the pianists of the present know things that were unknown to Thalberg, Chopin, Liszt and Rubinstein, he does think that many years of scientific analysis have produced modern methods which present in definite form the principles that the great ones of the past employed instinctively.

LESCHETITZKY

"About thirty years ago," said Mr. Berumen, "the Leschetitzky method enjoyed a great vogue, just as the violin method of Sevcik, then, and that of Leopold Auer today. Vienna, where the famous master taught, was the Mecca for aspiring pianists from all parts of the world, especially after the unprecedented success of the most famous of all Leschetitzky pupils Paderewski. Close on the heels of the sensational Pole came Sliwinski, Gabriilowitsch, Mark Hambourg, the late Fannie Bloomfield-Zeisler, Katherine Goodson, Margaret Melville-Lisniewska—all of whom attained great eminence in the pianistic world. Later Schnabel, Friedmann, Leginska, Moiseiwitsch, La Forge, Brailowsky and others carried the Leschetitzky banner to artistic victory and glory. I myself spent some time with the famous Viennese teacher, and I can say from personal experience that he was a great pedagog, who possessed in an unusual degree the faculty of analysis, classification and generalization of the various qualities that go into the making of real pianists.

MATTHAY

"Since Leschetitzky I know of no one who has a distinctive, individual method of his own—the nearest approach to it, to my mind, is Tobias Matthay of London, the teacher of that splendid pianist, Myra Hess. She exemplifies the broad style and soulful, velvety touch which Matthay expounds. Irene Scharrer is another fine example of the method of Matthay, whose fine work, by the way, attracts many American students to London.

RELAXATION

"The younger flight of eminent pianists, Gieseking, Levitzki, Samuel, Horowitz, Samaroﬀ, Novaes, Katherine Bacon, etc., are disciples of practically as many masters, and while of course no two of them are alike, the playing of all of them shows, from the technical standpoint, the application of the modern principle of relaxation, in which arm weight takes the place of muscular energy in tone production. To this principle I attribute the fact that the pianists of our time produce richer effects and greater sonority, while at the same time the old-fashioned "banging" is seldom in evidence. In the days of Mendelssohn, Thalberg, Clementi and Czerny a fluent and sparkling finger technique was the goal of all pianists. Liszt, and later his pupils and Rubinstein gloried in the big, orchestral effects, and today breadth and color dominate the playing of the artists of the keyboard. Of course, those that combine the digital dexterity of the old school with the massiveness of the new are still the best all-round pianists—and, unfortunately, there are not too many of that kind."

REMARKABLE WOMAN PIANIST

Asked what he thought of the woman pianists of the present time, Mr. Berumen answered: "While it is doubtful as to the men, there is no question that we have by far more and better pianists among the girls than was formerly the case; and this fact I attribute to the operation of the relaxation principle. Arm weight takes the place of 'brute force,' and practically eliminates fatigue. Thus, physically, woman becomes the equal of man and can gain effects that used to be unattainable for her. Such pianists as Myra Hess, Guiomar Novaes, Olga Samaroﬀ and Katherine Bacon need fear comparison with no man, and in this connection it is interesting to note that they are all products of different teachers. Miss Hess, as I have said, is the most distinguished exponent of the teaching of Matthay; Mme. Samaroﬀ studied with Marmontel, Widor and Delabord at the Paris Conservatory; Novaes is a product of the Philipp class at the same institution; Katherine Bacon was a pupil of her husband, Arthur Newstead, who is now giving instruction at the Institute of Musical Art in New York. Nowadays, you see, it is not necessary for a pianist to bear the stamp of any particular school or teacher; the only question asked is 'Can he play?' Results are the only thing that counts with the public—framed testimonials, diplomas and letters of endorsement bearing celebrated names are just nice mural decorations for studies and drawing rooms."

ABOUT HIMSELF

These and other interesting reflections, which the limitations of space must exclude, flowed readily from the lips of Mr. Berumen, but it was not so simple a matter to induce him to speak of himself. More or less adroit questioning, however, revealed the fact that he also was a prominent Leschetitzky pupil, previously having studied in Paris with



© Kessler

ERNESTO BERUMEN

Decambes, the teacher of Cortot, and with Teichmüller in Leipzig. His work as a concert pianist and teacher in this country has gained him great distinction and lends the weight of undisputed authority to whatever he has to say on matters pianistic.

THIS SEASON'S ACTIVITIES

Asked about his activities for the present season, Mr. Berumen said: "I shall be very busy, as usual, teaching at my New York studio, where, as you know, I collaborate with Frank La Forge. I look forward with great pleasure to a three weeks' stay in Havana in December. While there I shall teach at the Conservatorio Internacional, of which Mme. Maria Jones De Castro is directress. I shall also give a recital there, featuring Spanish music—practically the same program I played in New York two years ago. Even the encores, if I get any, will be Spanish. You know the Spanish music has a strong appeal for me, as I was born in Mexico of Andalusian parents. I expect to repeat the recital in New York at the Town Hall on January 17. My best pupils will appear in a series of recitals during the winter, and Miss Emilie Goetze, who came to me after Joseffy's death, will be heard in her own recital at Steinway Hall in February.

"And now I think I have talked enough about piano playing and pianists, and more than enough about myself. It is time to go to the studio and put theory into practice—that, after all, is what counts you know," and with a cordial au revoir the genial Mr. Berumen asked to be excused.

J. B. D.

Portland (Ore.) Symphony Begins Season

Van Hoogstraten Conducts Memorable Concert—Large Chorus Being Organized—Other News

PORTLAND, ORE.—Directed by Willem van Hoogstraten, the Portland Symphony Orchestra opened its eighteenth consecutive season with a brilliant concert in the Municipal Auditorium. A near capacity audience listened to Beethoven's Fifth Symphony, Bach's Air for Strings, three excerpts from Berlioz' *Damnation of Faust*, and Liszt's *Les Preludes*. This is Conductor van Hoogstraten's fourth year with the orchestra, which numbers eighty men and three women—Miss A. McElroy, celeste; and Ruth Lorraine Close and Virginia Mulholland, harpists. Edward Cookingham, president of the Symphony Society, addressed the huge audience, praising Conductor van Hoogstraten and his gifted musicians. Mr. van Hoogstraten is organizing a large chorus to sing with the orchestra, which has an efficient manager in the person of Mrs. M. Donald Spencer.

A meritorious concert was given in the Little Theater by Ruth Orser Sanders, Portland pianist, and a new local quintet composed of A. Owen Sanders, clarinet; J. F. N. Colburn, first violin; Helmer Huseth, second violin; Ted Bacon,

viola, and Ferdinand Konrad, cello. The Nero Musical Bureau had charge of the program.

Richard Bonelli, baritone, opened Ruth Creed's *Matinee Musicales*, thrilling a demonstrative audience in the Hotel Multnomah. Everett Tutchings served as accompanist.

Winifred Willson Quinlan, soprano, a newcomer, was enthusiastically greeted in recital at the Little Theater, new Studio Building. Mrs. Thomas Carrick Burke played the accompaniments.

Lucien E. Becker, organist, has resumed his lecture-recitals at Reed College.

J. R. O.

Detroit Symphony Season Under Way

Initial Programs Finely Given—Ponselle and Jeritza Give Recitals

DETROIT, MICH.—With the first pair of concerts by the Detroit Symphony Orchestra, given at Orchestra Hall, the concert season may be considered in full swing. The second concert of the pair, now given on Friday afternoon instead of in the evening, attracted a large audience, so that it would seem that the experiment is a success. Of course the house is sold out for Thursday evenings. Victor Kolar conducted the first pair of concerts, choosing for his numbers by the orchestra the *Prelude to Die Meistersinger*, the *Tschaikowsky Fifth Symphony* and the *Capriccio Italien*, op. 45. The orchestra played brilliantly and with Mr. Kolar was much acclaimed. Sophie Braslau was the assisting artist, singing *Andromache's Lament* from *Achilles*, by Max Bruch, and the *Gypsy Songs* of Brahms. She used her voice prodigally in her fine dramatic interpretations, probably because of a little lack of consideration on the part of the orchestra. Her work was enthusiastically received and she was recalled many times.

For the second pair of concerts Emil Oberhoffer was the guest conductor. He has been heard here several times with the Minneapolis Orchestra and was given a warm welcome. He offered Beethoven's *Leonore Overture*, No. 3, the *Sibelius First Symphony*, and supported the soloist in the *Rachmaninoff Concerto in D minor* played by Vladimir Horowitz. The work of the orchestra under his leadership was smooth and finished, with fine contrasts of light and shade, and the numbers were read with satisfying authority. He was recalled many times. The masterly playing of the difficult concerto by Mr. Horowitz swept the audience into a demonstration of enthusiasm as thrilling as it is rare.

For the first Sunday afternoon concert, the program as usual was called a *Belle Isle* request program and consisted of the *Triumphal March* from *Sigurd Jorsalfar*, Grieg; *Overture to Orpheus*, Offenbach; *Hungarian Rhapsody*, No. 2, Liszt; *Berceuse* from *Jocelyn*, Godard; *Tales from the Vienna Woods*, J. Strauss; *March from the Symphony Pathetique*, Tschaikowsky; *Invitation to the Dance*, Weber; *Selections from Eileen*, Herbert; *Overture to Tannhauser*, Wagner. Mrs. Scholnik and Mr. Miquelle divided honors in the *Berceuse*. Victor Kolar conducted. For the second concert, Emil Oberhoffer conducted. The program was devoted to three compositions of Tschaikowsky, the *Fourth Symphony*, the *Nutcracker Suite* and the *March Slav*. The first movement of the *Symphony* was marred by over exuberance on the part of the brasses but in the main the work of the orchestra was most satisfying.

The Central Philharmonic Concert Company opened its series with Rosa Ponselle in recital. A splendid audience filled the big auditorium. Miss Ponselle was in glorious voice and gracious mood and encores were the order of the evening. Two arias, *Pace, Pace Mio Dio*, Verdi, and *Casta Diva*, Bellini, with two groups of songs, classic and modern, constituted the scheduled program. Stuart Ross, pianist, played two groups of numbers as well as the accompaniments for Miss Ponselle, winning marked appreciation from the audience.

Grace Denton's concert series at the Masonic Temple opened with a recital by Maria Jeritza. Her program, like that of Miss Ponselle, consisted of arias and songs. Her arias were *Il est bon*, from *Herodiade*, Massenet; the suicide aria from *La Gioconda*, Ponchielli, with *Dich theure Halle*, and a short number from *Cavalleria Rusticana*, used as encores. Bernard Ocko, violinist, was the assisting artist and won much acclaim for his artistic work. Emil Polak was the efficient accompanist of the evening.

J. M. S.

Juilliard Student Tours Europe and America

Adeline Howkinson, for the past two years a pupil of Alexander Siloti at the Juilliard Graduate School, appeared as soloist and accompanist with the Augustana Concert Band in their tour this past summer throughout eastern United States, Canada and the Northern European countries, particularly Scandinavia. During the brief period of three months, seventy-six concerts were given, thirty-six in the United States and forty in Canada and Europe. In Scandinavia most of the concerts were given out of doors, the average attendance at these open-air performances being about eight thousand. The Augustana Band, composed of fifty-two university boys studying woodwind, brass and percussion, was everywhere welcomed as messengers of good will and artistic achievement from the United States.

In 1922 Miss Howkinson was graduated at the age of fifteen from the Augustana Conservatory in Rock Island, Ill., the youngest pupil ever graduated from this department. A little later she won a scholarship and was given the opportunity to study with Alfred Mirovitch for three consecutive summers in Hollywood, Cal. In September, 1926, she played in the twenty-four piano ensembles presented at the Hollywood Bowl under the direction of Adolph Tandler.

Naumburg Prize Winner to Play

Helen Berlin, violinist, and winner of the Walter W. Naumburg Music Foundation prize, will give her debut recital at Town Hall on November 8, under the auspices of the National Music League. Her teachers were Herman Weinberg, of Philadelphia, Jacob Mestechkin and Paul Kochanski. In 1926 she won the Sesquicentennial prize for violin playing, and in 1927 the National Federation of Music Clubs prize.

Vienna's Concert Life Acquires Fresh Interest

Furtwängler as Opera Conductor—Viennese Operetta Makes Way for Reinhardt—An Acute Attack of Jazzitis—An American Invasion—Those Russian Stage Settings.

VIENNA.—A new season has begun and the musical weather prophets are once more at work. Prophesying is an ungrateful profession, seers are rare, and many are the questions that arise. What will be the trend of music during the coming year? Will modernism retain the upper hand? And will the coming season really be the "greatest ever" as managers always predict in September, or will it actually be "the worst in years," as these prophets invariably complain in May?

It is an open secret—and even your benevolent and locally patriotic correspondent cannot deny it—that Vienna has lately cut a poor figure in the world's musical business. The paying public has dwindled away, and even the dead-ends diminish daily. And why? All the factors concerned in the musical activity of the city—artists, conductors and managers—have too long relied upon the blessings of a revered tradition as contrasted with sound progress and healthy new ideas. They have blissfully thought themselves secure in a supremacy which no longer exists. Renowned artists like Mischa Levitzki have come (little heralded and worse managed), have performed wonderfully before empty halls and departed without leaving a ripple on the city's surface; some even without press notices. Other artists, discouraged by these conditions, have remained away altogether. Stagnation has threatened, new blood and productive ideas have been badly wanted.

But now a welcome change is at hand. A new concert enterprise has entered the field, more ambitious, more energetic and more enthusiastic in the cause of music. The advent of the new agency has at last succeeded in shaking an old and outlived supremacy. A healthy competition has been created, from which not only music but artists and public as well will profit, so perhaps the "greatest season ever" is near realization after all.

A BEARDLESS WOTAN

In the operatic field there is also hope for better things. The Staatsoper with its reconstructed and modernized stage, stands under the propitious star of Wilhelm Furtwängler.

The new doctor honoris causa is being eagerly awaited and wonders are anticipated from his reconstructive influence. He will direct no novelties, but confine himself to the remounting of some of the classics, beginning with the Ring cycle and Mozart's Figaro. Scenic surprises are promised for Wagner's trilogy, which has not been freshly studied since Mahler's day, some twenty-five years ago. Dr. Wallerstein's beardless gods and demi-gods are awaited with mingled interest and fear. Other innovations are expected in the long neglected field of stage management. Marie Gutheil Schoder, the once incomparable Strauss singer who has now been promoted to the rank of the first régisseuse (lady stage director) on record here, inspires many hopes.

Except for this refurbishing, however, nothing new is definitely promised. Rabaud's Marouf is again announced—as a visible and audible *Merçi!* addressed to the French official promoters of the Vienna Opera's Paris visit—and Ravel's *Enfant et les Sortilèges*, which is also casually mentioned in this connection. A new ballet by Julius Bittner, with a widely praised scenario by Grete Wiesenthal, the quondam Viennese dancing goddess, is to be given under the direction of the new maître de ballet, Sascha Leontieff. His appointment, by the way, which was rather abruptly decided upon after Harold Kreutzberg had declined the job, caused wonder and some antagonism. The young Russian is a dancer of more emotional than technical equipment, and his choreographic abilities are as yet an unwritten book. Aside from these novelties and a few veiled allusions on the part of Director Franz Schalk to "an ultra-modern German work" the name of which the great sage has withheld, nothing more is known about the winter's program.

VIENNA PREFERS GERSHWIN

One significant symptom of the present trend of musical life in Vienna is the passing of Hubert Marischka's Theater an der Wien—laden with tradition from the days of Johann Strauss—into the hands of Max Reinhardt, who will conduct it as a branch of his Theater in der Josefstadt, a transaction that some have pathetically referred to as the

Demise of Viennese Operetta. Another historical operetta home, the Carl Theater, has been turned into a dramatic playhouse with socialistic support, but the Johann Strauss Theater, on the other hand, continues to house Franz Lehár's new operettas which are coming more and more to resemble grand opera. If all this really means the much-talked-of end of Viennese operetta few people will complain (save Marischka's "house-author," Emerich Kálmán, who threatens to go to court), for Viennese operetta in its traditional form has long since yielded its supremacy to the Revue, which, in turn, is visibly dying for lack of new ideas. What the future of European operetta houses will be, no one can tell. Will they go in for American operettas of the Gershwin, Kern and Youmans type? Perhaps; indeed probably.

Americanism has certainly invaded the concert field. Vienna was caught rather late by the jazz epidemic, but the ailment is now acute. There is hardly a night that does not bring an entertainment of that species. Jazz orchestra concerts, with and without the colored gentlemen connected with its origin, are the rule of the day, though all of them are more or less poor in quality. "Chamber jazz" is another variety, perpetrated by pianists varying in number and volume of tone. Jean Wiener with the jovial Clément Doucet presented the mechanized species of two-piano jazz, Wilhelm Grosz with Walther Kauffmann the graceful, soft Viennese variety, and four Prusso-Polish gentlemen, united under the strange collective name of Erklä Quartet, constituted themselves exponents of the rather noisy and unprecise eight-hand type. Jazz, in fact, is to be found everywhere and every night. Welcome at first as a diversion from the painfully pathetic and tediously solemn concerts, it has become even more tiresome as daily fare.

AMERICANS MONOPOLIZE CONCERT HALLS

But the American element of the season has not been limited to this type of entertainment. American recitalists, homeward bent, occupy Vienna's concert halls during this preliminary season, and many a concert here is but a dress rehearsal for an American tour. Let us mention a few at random and without an attempt at completeness or classification. Marvin Maazel, Russo-American pianist, has resumed his ardent wooing of Vienna's favor, with two recitals—the fifth and sixth since his first appearance, and the beginning of a 1928-29 series. The size of his repertoire alone commands respect, not to mention his earnestness and musicianship. Robert Goldsand, Vienna's own pianistic product, has

(Continued on page 47)



THE BIRTH OF THE METROPOLITAN OPERA SEASON OF 1928-29.

The size and quality of the audience presage a prosperous future for the child. In the two tiers of boxes, known as the Golden Horseshoe (and not because of the gilded ornamentation), are assembled the numerous godmothers and godfathers of the young season—all members of New York's elite. The father, Mr. Gatti-Casazza, is absent from his box; he is probably back stage, or in the box office, or being interviewed, or did not know the picture was going to be flash-lighted at that particular moment. The only vacant seats in the house can be seen in the box in the center of the first tier. Otto H. Kahn was of course present—and pleased. Viscount and Lady Edmund Allenby were the guests of Mrs. Cornelius M. Bliss and Mrs. August Belmont. The first night attraction was *L'Amore dei tre Re*, with America's own Rosa Ponselle in the role of Fiora. (International News Reel Photo.)

Metropolitan Opera

(Continued from page 7)

Helen's beauty, commands the storm to cease and the pair are cast upon land by an obliging wave.

Helen and Menelaus, exhausted, appear on the stage. He spurns Aithra's hospitality and refuses to sit at table with Helen, who is in a lightsome mood, and offers him a drink, which he rejects. They quarrel and he is about to stab her when her beauty enraptures him anew and he desists.

Aithra uses her magic, and the back wall of the palace becomes transparent, revealing her elves dressed as warriors. They tell Menelaus that a contest impends for him with Paris, who is on the scene. Menelaus wonders, as Paris is supposed to be dead.

Aithra ministers to Helen and gives her a drink which restores her innocence, and puts her in a trance. She is removed to Aithra's bedroom, where the vengeful Menelaus penetrates with gory purpose, but is told by the sorceress that the figure he sees is only an apparition and not the real and guiltless Helen, whom the gods have taken to a far off place under Mount Atlas, where she remained while the "apparitional" Helen caused the Trojan War.

The curtains part and disclose the "real" Helen, sleeping, in a blue robe, as Menelaus had known her before their differences began. She awakens and they are reunited blissfully while the elves rejoice. However, Helen objects to going home where the events of Troy are too well known. Aithra suggests they repair to Atlas for awhile.

Act II shows the palm grove near Mount Atlas, where Menelaus has been asleep. He imagines he has killed Helen, denies her "actual" presence, and again refuses to drink with her. Altair, lord of the mountain, puts in an appearance, pays court to Helen, and offers to give her his son Da-Ud as a hunting partner. Menelaus, already jealous, is reminded unpleasantly of Paris.

As the hunt preparations begin, Helen tries to take away the sword of Menelaus. There is a passage between Helen and Aithra regarding the potions of memory and forgetfulness. The off-stage hunt and the killing of Da-Ud by Menelaus are described by Aithra. The slayer is given the potion of memory, becomes reasonable, and exults because he was saved from becoming a murderer. Poseidon turns the region to a forest of iron, a gold chariot drives up bearing Hermione, daughter of Menelaus and Helen, and the trio, joined together again happily, journey away to domestic peace.

Why the foregoing jumble of fancy, sorcery, cynicism, potions, and distorted mythology should have appealed to the

composer Strauss, it is not the intention of the present reviewer to guess. His duty it is to describe the sort of music that has been woven about the congeries of incredible incidents and fanciful stage-pictures.

This Strauss score is somewhat like the libretto it illustrates, for the composer used many styles to achieve his purpose. It should be added, however, that with the exception of tinges of Wagnerian influence here and there, those styles mostly are Strauss' own. He uses as patterns in Helena, the methods of Thus Spake Zarathustra, Don Juan, Symphonie Domestica, Alpine Symphony, Rosenkavalier, and Ariadne On Naxos. Reminiscences of all those works, in orchestration and sometimes even in theme, haunt the listener in a hearing of Helena.

It is not reprehensible for a composer to borrow from his own pages. Many of the great masters, including Bach, Beethoven, Schubert and Wagner have done it. However, their borrowings were slight and often done for a deliberate purpose. In the case of Strauss' Helena, one gets the impression that he lifted atmosphere and material from his other scores unconsciously and because his invention did not function at white heat in the writing of his latest opera. Whether that was because of the nature of the libretto, or the flagging ideas of a man who is sixty-four years old and has been composing since he came of age, it is not for a mere reviewer to hazard.

Strauss has given many works to the world and it is not illogical that he failed with a few. The chief thing is that he succeeded with many. Whether or not he will fail with Helena remains to be seen.

The public may like the pageantry, the pomp, and the orchestral circumstance of the Helena music. It shows incessant activity. Sometimes it seethes and boils in sound and fury. In places it is beautifully lyrical verging on the melodious, and at such moments, the Strauss of euphonious capacity shines in his most ingratiating vein, with a simple thematic line and pleasing harmonies.

Of the Salome and Elektra type of music there is practically none, for attempts to picture or characterize literally, as in Strauss' earlier orchestral and operatic output, one looks almost in vain. If such attempts are in the Helena score, they lack the sharp etching to be recognized easily.

There are of course some striking moments of orchestration, and a notably lovely use of the harp, celesta, and woodwinds, much in the manner of Rosenkavalier. On the other hand, the stormy and dramatic episodes sound empty and amazingly old-fashioned, coming from a Strauss. They appear to be tempestuous only in the orchestra and not to emanate from any overpowering emotion in the composer's soul caused by the incidents or moods on the stage.

As in all Strauss operas, there are musical stretches which

seem too long and repetitious. He never has been inclined to prune his scores generously after their completion.

To sum up, the Helena music is interesting to the musician as a basis of comparison between the Strauss of now and of yesteryear. It must be admitted that the former gains the verdict for fertility of invention and novelty of execution.

The lay listener, if he is convinced at all by the Helena libretto, will like chiefly the lyrical parts even if they are dragged out a bit. For the finales of the two acts, the music falls into the ear with insinuating beauty.

Regarding the production of last Tuesday, the Metropolitan outdid itself in the splendor and imaginativeness of the scenery and costumes.

The cast was on the whole of a high order of excellence. Mme. Jeritza, it goes without saying, made the most of her opportunity to represent the famous beauty in looks and apparel. The blonde attractiveness of the singer and her gorgeous gown presented pictures of striking impressiveness. Mme. Jeritza conceived Helen not so much as an unconscious enslaver of men's hearts, but as a woman deliberately exercising those powers and delighting in their use and effect. Her repertoire of the arts of seduction, in pose, movement, and facial expression, showed extensive boundaries in her Helena representation and offered a feast for the eye and the senses at all times.

Vocally, Mme. Jeritza was in fine estate, her tones ringing clear and fresh in forte, and subduing themselves into velvety quality when lyricism was the mood of the moment. The music lies well for the Jeritza range and colorings. She appeared to know her measures authoritatively and needed very little dependence upon the conductor's cues.

Rudolf Laubenthal acted his rather one-sided part, as Menelaus, with spirit and conviction. His voice showed its customary fine middle register and occasional constrictions in the highest tones. He is always musical and sincere. He bore himself heroically in his classic attire.

Editha Fleischer was a pillar of reliability and art as Aithra. Her singing and acting showed imposing mastery. Her enunciation was a marvel of clarity, every syllable being distinctly understood by the auditors. Clarence Whitehill made the most of his Altair role, a character something like Amonasro in Aida. He put fire and force into his tones and his impersonation.

Making her debut at the Metropolitan was Jane Carroll, as Da-Ud, and she gave utterance to her few phrases with a rich, steady voice of ample resonance, and revealed also a high degree of confidence in delivery. Miss Carroll looked stunningly pictorial in her Oriental garbing as the darkly handsome young prince.

Marion Telva's tones as the Sea Shell had charm and fulness.

Artur Bodanzky conducted, as was to be expected, with intuition and unflagging zeal.

The applause at the premiere seemed to be for the performers and the stage pictures rather than for the music of Strauss or the story of Hofmannsthal.

TANNHÄUSER, OCTOBER 31

The second evening at the Metropolitan proved almost as gala an occasion as the initial performance. Tannhäuser had been announced, with Jeritza, Laubenthal and Whitehill heading the cast, and the capacity audience on hand represented many walks of life, everyone expectant and enthusiastic.

Under the direction of Bodanzky all the beauties of the Wagnerian score were brought out to the full, and there is little one can add to what has already been recorded in seasons gone by as to the skilful directing of this able leader. Bodanzky knows his Wagner thoroughly and proved it in no uncertain terms. Evidently, however, not enough time had been allowed for rehearsals, for the chorus was not up to its usual high standard, but it will doubtless not be long before the choristers have again found their stride.

Naturally the outstanding character in the cast was Jeritza, and it must be said that she was in finer fettle than this reviewer was heard in a long time. Her voice was fresh, and with her beautiful singing and fascinating appearance she dominated the picture whenever she was on the stage. Especially was her prayer to the Virgin in the final act exquisitely done. Laubenthal, in the title role, was also in excellent voice and made the most of his every opportunity. His singing of the popular Evening Star aria will long be remembered. Clarence Whitehill, as Wolfram, maintained the same high standard for which he has become renowned at the Broadway institution, and Julia Claussen was an excellent Venus. Editha Fleischer, as the young Shenherd, did the little that she has to do, delightfully, exhibiting a voice of beautiful quality. Richard Mavr as Landgraf Hermann, Max Altglass as Walthar, Arnold Gabor as Biterolf, Max Bloch as Heinrich and James Wolfe as Reinmar made up the balance of the excellent cast.

All in all it was a very commendable performance and one which augurs well for the other German operas that are to follow.

MANON LESCAUT, NOVEMBER 1

The opera for the third evening of the opening week was Puccini's Manon Lescaut, with an interesting cast headed by three prime favorites: Frances Alda, Antonio Scotti and Beniamino Gigli, not forgetting a fourth Adamo Didur as Geronte. Two debutants sang minor parts: Grace Divine, contralto, and Marek Windheim. The performance went with a fine swing and Conductor Serafin came in for a hearty demonstration after the second act prelude, which was beautifully played.

Mme. Alda returns in excellent voice. As the seasons roll by this soprano continues to hold her own. Her singing was marked by a pleasing freshness and clarity of tone. She acted well and her general portrayal was vibrant and spontaneous; especially impressive was her love scenes with Gigli.

The tenor was the recipient of a warm reception on his entry. He sang with great beauty of tone and eloquence of style. A romantic figure, his performance was of a high order. Gigli, despite his singing in South America during the summer, showed no traces of not having enjoyed a real good rest.

And the ever youthful Scotti shared in the applause of the evening as Lescaut, acting in his usual admirable manner and singing extremely well. Adamo Didur also made an excellent impression, vocally, and continues to be a favorite with Metropolitan Opera goers.

As for the debutants—both made a favorable impression. Miss Divine in the little that she had to do as the Musician

(Continued on page 22)

CHOSEN TO WELCOME
HOOVER

In Great Iowa Homecoming

A FITTING CLIMAX to a year of continuous ovation was the choice by the Republican National Committee of Ilza Niemack, Iowa born concert violinist, to welcome Herbert Hoover at the great Iowa homecoming celebration at his birthplace, West Branch, Iowa.

Chosen to play, this artist was called back time after time by the huge audience of 25,000 people, until the limits of radio time prevented further playing.

"Born to be an artist," said the London Post critic—"She played with freedom and brilliancy," said the reviewer of the Chicago Tribune.

Ilza Niemack has won a position among America's best violin artists.

Her concert season has now opened. For engagements write

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The outstanding problem of the young musician upon reaching artistic maturity is usually that of financing his initial public performances.

In accordance with its policy to promote musical advancement in the United States and to help aspiring artists, the Curtis Institute of Music offers to its exceptionally gifted students financial assistance in setting out upon a professional career. It takes upon itself to arrange concerts in important cities and to look after all details connected with such appearances, so the young artist may be free from all worries and able to concentrate on the artistic side of the event.

During the season 1928-29, the following concerts have already been scheduled for graduate students of the Curtis Institute of Music:

| | |
|----------------------------|----------------------------------|
| Elsa Meiskey, Soprano, | New York, Town Hall, December 3 |
| Henri Temianka, Violinist, | New York, Town Hall, November 15 |
| | Boston, Jordan Hall, November 23 |
| | Chicago, Playhouse, January 13 |
| | New York, Town Hall, January 16 |
| | Philadelphia, January 21 |

The following public performances have also been arranged, the respective groups being drawn from the student body of the present school year:

| | |
|-----------------------------|--|
| Curtis Institute Orchestra, | Washington, D. C., Poli Theater, February 20 |
| | Philadelphia, Academy of Music, February 23 |
| | New York, Carnegie Hall, March 8 |
| Swastika Quartet, | Washington, D. C., Mayflower Hotel, January 17 |
| | New York, Town Hall, January 28 |
| | Philadelphia Museum of Art, series of concerts during the season |

In addition several advanced students will give a number of recitals and joint concerts in various schools, colleges, civic associations and music clubs. All these performances will be given free of charge.

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KARL KRAEUTER

Violinist



NEW YORK RECITAL

Town Hall, Thursday Eve., October 25th

"He again revealed himself as a true musician."
N. Y. Times, October 26, 1928.

Karl Krauter, American violinist, a graduate of the Institute of Musical Art, where he studied with Kneisel, and is now a member of the Pittsfield South Mountain Quartet besides having figured in the concerts of many other chamber music bodies, appeared in the Town Hall last night with his annual recital program, assisted by Emanuel Bay at the piano. His performance of a list featuring among other works Schubert's variations opus 160 and Glazounov's concerto, displayed the intelligence and poise by which he is known here, together with admirable technical facility and a well-balanced style.—N. Y. Sun, October 26th, 1928.

Violinist Gives a Pleasing Program at the Town Hall

(Headline)

Karl Krauter, a violinist who has appeared as a soloist and as a member of the Elshuco Trio, the South Mountain and Flonzaley Quartets, gave a recital last night in the Town Hall. He opened his program with two interesting pieces by Josef Suk, "Un Poco Triste" and "Burleska," to which he brought a fine spun tone of silky smoothness and appreciation of their delicate beauty. He again revealed himself as a true musician in his performance of the C Major Adagio and Fugue of Bach for unaccompanied violin, which he played with authority, breadth and a tone of firm texture.—N. Y. Times, Oct. 26th, 1928.

He is a serious and sincere musician who competently conquered difficult string problems with facility and solved many with astonishing ease.

His greatest achievement was in the unaccompanied Adagio and Fugue by Bach. In this he negotiated many intricate and involved episodes in a masterly manner, his bow ever obedient to the almost ruthless beckoning of the fleet, tireless fingers of his left hand.—N. Y. American, Oct. 26th, 1928.

Mr. Krauter draws from his instrument notable warmth and clarity of tone, and handles his bow with fine dexterity. He achieved the rather difficult feat of holding the interest of his audience with Bach's adagio and fugue in C major for violin alone, which is not especially heart-warming. But he followed this with a glamorous rendition of Lalo's "Scherzando," opening a group which included his own "Castle in Spain" and his arrangement of a Paganini caprice.—N. Y. World, Oct. 26th, 1928.

Violinist, With Superb Technical Equipment

(Headline)

Karl Krauter has a great technical equipment. At times, it is almost phenomenal. . . . Karl Krauter knows his instrument. He is its master.
—N. Y. Morning Telegraph, Oct. 26th, 1928.

ALL INQUIRIES AND COMMUNICATIONS TO
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A Character Study of Coenraad v. Bos

By Hanna Brocks

In a recent issue of the MUSICAL COURIER reference was made to an article, The Concert Accompanist, which appeared in the Berlin Tagliche Rundschau. Max Schwarz, its author, told how thirty-five years ago young pianists smiled at the little Dutch colleague who had then decided to devote himself entirely to the art of accompanying. That little Dutchman, Coenraad v. Bos, has since developed into the world-renowned accompanist, who has toured the globe with many stars of song, including Wüllner and Julia Culp. He has found great recompensation, both artistically and materially, and has also had personal success in his solo performances.

Max Schwarz gives numerous interesting points which, he considers, make "the perfect accompanist." Besides all the musical requirements, there must be personality—then the skill to efface it. That is the secret of the true art of accompanying. Max Schwarz' word "personality," prompts me to tell my little story, for, having had the privilege and good fortune of knowing Mr. Bos for a number of years, I feel justified in saying that his wonderful personal qualities have indeed been a great factor in his successful career.

Here is a perfectly balanced character: sound, strong, optimistic, honest, kind, generous, positively confident of its resources and radiating success at all times—a constant affirmation of the great and good in life. With that go a simplicity, naturalness and modesty—true attributes of the genuine artist. No sharp edges are noted in this character. No bad habits, no impatience, no irritation. All the obligations in the daily life of such an artist—be it a rehearsal in the morning, an engagement with a talking machine company, an appointment with a prominent business man, or rushing to a hall to hear a pupil's voice, or listening a few minutes to a new organist, then back to his studio for a lesson, an hour's rest in the late afternoon, an evening recital, and after that often accompanying an artist at some soiree—all these duties are performed in a sympathetic, tactful manner. I mentioned these facts once to my best woman friend. Her quick-witted reply was: "That man must have a splendid digestion," which is typically American, but nevertheless true. A healthy mind can only live in a healthy body.

Indeed, Mr. Bos has a marvellous constitution, an inheritance from his strong, wholesome Dutch ancestors. He preserves it carefully, watching the diet of his body as much as he does that of his mind. He seeks the proper diversion after strenuous work: enjoys a game of cards; reads every new good book; sees every good play, and hears everything new in the musical field. He assimilates impressions, be they sad or gay, with the elegance and flexibility of a mental acrobat. Where another human being is still under the effect of a gruesome drama, he tip-toes into the spheres of lighter mood with the naivete of a child. And still this is far from superficiality. It is the subconscious preservation of his mental and physical strength. Nothing is allowed to affect his life so far as to disturb his peace of mind. And of all the manifold impressions that record in this mental system like a kaleidoscope, there remain only the most valuable ones, those which will deepen and broaden and beautify his art.

All these characteristics help to create that harmonious, comfortably cheerful personality which we meet when we meet Mr. Bos.

From his association with the world's greatest artists he has gathered interesting reminiscences, and often amusing ones. With his natural sense of humor and gift of conversation, Mr. Bos can entertain a whole party for hours in a fascinating way. He is the born causeur. He is always the same in private or professional life, perhaps, that is another secret of his success.

Of Mr. Bos, last but not least we mention him as master-accompanist, a title the world has justly bestowed upon him. Mr. Bos is a sincere, just and truthful judge of one's ability.

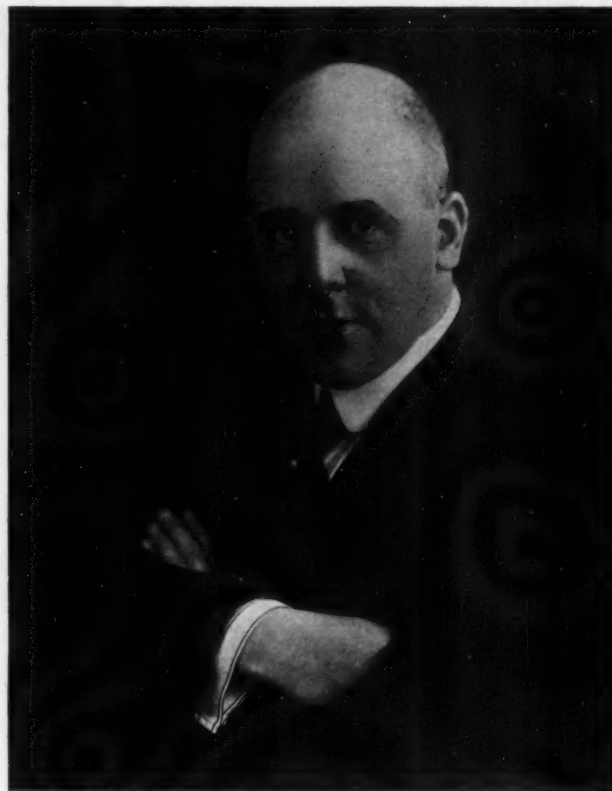


Photo by Bushnell

COENRAAD v. BOS
Master-accompanist

He gives encouragement or discouragement. Where merited he will give limitless help. He is as strict and conscientious with the beginner as he is with the prima donna. He creates for every singer that congenial atmosphere in which the artistic soul may develop to its fullest. He devotes an hour or two before each concert to playing over the piano part alone, a shining example to the accompanists of the younger generation, many of whom think they do not need a rehearsal.

Mr. Bos is a musician who never gets "sick and tired of music." To him music is life. His life is devoted to music. He, as the perfect accompanist, literally carries his singer "on wings of song" into the realm of the divine art of music.

Syracuse Symphony Inaugurates Season

Shavitch Wields Baton in Fascinating Program

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra, under the direction of Vladimir Shavitch, recently gave its first concert in the season of ten subscription concerts, in the Strand Theater, Syracuse. The orchestra, somewhat changed in personnel from that of last year, showed decided improvement in tone quality and ensemble. The Brahms D minor symphony, the principal number of the program, was performed in a splendid manner which brought out the many beauties of this great work. Refinement of tone, flexibility of nuance, and incisiveness of rhythm were markedly superior to anything the orchestra has done before. Numbers by Borodine and Berlioz were well played, but it was the overture to Rienzi which again brought Mr. Shavitch and his men to a high standard of performance. At the close Mr. Shavitch was given a large basket of flowers.

N. Y. School of Music and Arts Concerts

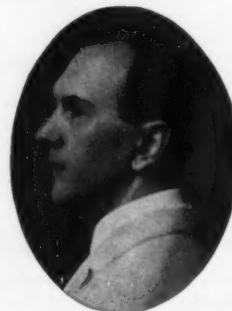
Isabelle Carey, a new singer, from the Mexico City; William Sinnott, a new English tenor with a beautiful voice, and Joseph Fichter, also new, tenor from Tenafly, were among the young artists heard in the recent pupils' concerts at the New York School of Music and Arts, Ralfe Leech Sterner, director. Twenty-two numbers, for voice, piano and violin, made up the 698th concert given in the beautiful new quarters of this long-established school; Alice Davis was at the piano.

George Lehmann Lectures

George Lehmann will give six illustrated lectures on that number of successive days, for violin teachers and advanced students in the following cities: Buffalo, November 19; Cleveland, 26; Columbus, December 3; Dayton, 10; Cin-

cinnati, January 14; Detroit, 21; Chicago, 28; St. Louis, February 14; Kansas City, 11; Denver, 18; Los Angeles, March 4; San Francisco, 11; Portland, 18, and Seattle, March 25. Dates in Philadelphia and Pittsburgh are now being arranged.

"His voice has a quality in it which makes one want to hear more."—Detroit News.



FREDERICK GUNSTER

Tenor

Management: RICHARD COPLEY
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NEW YORK

CHICAGO GIRL

Makes Sensational Debut

AS CHARLOTTE IN WERTHER

AT THE ROYAL THEATRE, ANTWERP, BELGIUM



MRS. HERMAN DEVRIES

Translations of Edith Orens' press notices:

From The Journal, Antwerp

The debut of Mlle. Edith Orens, a young "Miss" from Chicago, was eagerly awaited. And what a debut! The extremely difficult role of Charlotte in Werther! Young, slender, dainty, her first act revealed a radiant personality, while vocally she captivated the audience by reason of an unusually charming voice, of velvety timbre, the lower register well developed, the upper notes clear and limpid. These gifts are completed by an extraordinary artistic temperament . . . the entire third act was detailed with a depth of emotion, an histrionic sincerity rarely seen, especially by a debutante. We predict for Miss Orens a brilliant career . . . The public was hers from the start. . . . Miss Orens was without question the star of the performance. . . .

From La Comedie, Antwerp

Mlle. Edith Orens, our new mezzo-soprano, had not been announced with drum-beats or the sound of cymbals, and therefore our surprise was all the more effective! She made her debut last Sunday as Charlotte in Werther, and carried away stellar honors. We have rarely seen a more arresting Charlotte.

The voice, first of all, has the advantage of putting the hearer at ease from the initial tone. As soon as she opens her mouth, one can be perfectly assured of her musical performance.

Miss Orens possesses an organ of singular "completeness," a genuine mezzo of remarkable range, the lower notes velvety and round, the medium sonorous, and the upper register more brilliant with further study.

We had not the slightest apprehension for her after the first act, where the young debutante showed traces of nervousness in the histrionic delineation, but it was particularly in the Letter Scene and the final scene that Miss Orens convinced us of the fact that she is a great artist. Not only is her voice remarkable, but her acting is a revelation of natural, unstudied emotion . . . one can find not the slightest trace of artificiality. She lives her personage and the slightest facial expression is truth itself. It was quite simply admirable. . . .

From Le Neptune, Antwerp (Signed by M. De Sevy)

Werther served as debut for Mlle. Orens, a very young artist of whom we had heard flattering reports and whose appearance was awaited with eagerness. Let us say without preamble that this debut was a revelation! and that M. Coryn has made an excellent acquisition. . . . Mlle. Orens will incontestably be counted among the most admired artists of the French lyric stage. For Mlle. Orens possesses the attributes of the great artist. The voice, even though not absolutely perfect as yet, is one of remarkable purity and is handled with admirable ease. The lower register is velvety, the medium clear and resolute, and only the upper notes lack final roundness and volume.

. . . And what an admirable interpretation of Charlotte! How she understands the character! It must be remembered that Mlle. Orens is a debutante . . . yet what communicative emotion she pours into her histrionic delineation; expressive emotion that veteran artists might well envy. The success of Mlle. Orens was most decisive, especially after the Letter Scene which she sang in perfect manner.

MISS ORENS was a pupil of MRS. HERMAN DEVRIES for five years. In fact she began her studies with MRS. DEVRIES WHEN ONLY 15 years of age. IT WAS WHILE STUDYING WITH Mrs. Devries that she was engaged to sing Hansel at the Auditorium in Chicago with the Chicago Civic Opera in Hansel and Gretel. TWO OTHER PUPILS of Mrs. Devries have sung at the Auditorium as members of the Chicago Civic Opera Co.: HELEN FREUND who is still with the Company and HELEN DERZBACH who sang Gretel.



EDITH ORENS

Translations of Edith Orens' press notices:

From La Metropole, Antwerp

In the revival of Werther, Mlle. Edith Orens was incontestably the star of the performance. This new pensionnaire seems to us a precious acquisition. If her acting is not yet entirely assured, the voice is absolutely superb, of great range, the timbre warm and mellow, with a most arresting low register. The cantatrice uses it with art and her diction is very clearly articulated. Her debut was a sensation!

From L'Echo du Soir, Antwerp

One may say that Mlle. Edith Orens accomplished a veritable "tour de force" in establishing contact for the first time with the public in the role of Charlotte. Let us hasten to say that her debut was more than promising, and that if her acting reveals a certain lack of routine, her singing produced the best of impressions. The voice is of very beautiful quality, admirably schooled, and the success of the young artist after the scene Les Lettres and Les Larmes was more than merited and testified to the great satisfaction of the public.

From Le Matin, Antwerp (Signed by G. Davenel)

To make a debut in a role of the importance of Charlotte is in itself an audacious adventure . . . but to succeed in it with the brilliance that attended the appearance of Mlle. Edith Orens yesterday is nothing short of a miracle! Monsieur Coryn can rejoice at the success of his new pensionnaire . . . never has he shown greater flair. . . . Yesterday's performance can bear comparison with any, even upon the most reputed stages. The voice of Mlle. Orens is of moving beauty of timbre in the lower register, of great range and of exceptional homogeneity. This beautiful and generous material could not be employed with more effective surety and penetration than are exhibited by the young artist. Her acting, which seemed a little exaggerated or overdrawn in the first act, was more under control in the pathetic scenes of the third and final acts, where her moderate expression produced the most felicitous impression. The scenes "Les Larmes" and "Les Lettres," and the last duo were detailed with remarkable restraint and yet with the most profound emotion . . . and this in itself is great art. . . . It is imperative also to admire the French accent of Mlle. Orens, exempt from any exotic flavor and very clear in enunciation. The personal success of Miss Orens was so sincerely merited and decisive that she was obliged to take solo curtain calls several times. . . .

From Le Courrier, Antwerp

The revival of Werther held more than usual interest, for we were eager to hear M. Coryn's new pensionnaire Miss Edith Orens, a young American of whom we had heard flattering reports. Let us report immediately that we did not regret having spent our afternoon at the Theatre Royal. . . . Mlle. Orens has, in effect, a remarkable voice, admirably schooled, of great range, arresting, and mellow. Her debut was a revelation of talents which will no doubt lead her far especially when her acting becomes more assured. Here is a happy addition to M. Coryn's personnel, which gives the final cachet to his excellent troupe.

Rata Présent Strengthens Right to Appellation "Pianist of Reengagements"

Appearances Include Reengagements in Recital and for Master Classes in Various Parts of the Country—Critics Refer to Her as "Vital Pianist"

Calling upon Rata Présent recently at her hotel studio in New York, the interviewer found her deeply engrossed in her work. Flooded with sunshine and situated, as the studio is high above the din of the traffic, with a fine view of the Hudson, it appears to be as quiet as a country home. We were instantly struck by the simplicity of the furnishings of the studio, for they were practically reduced to articles of necessity save for a rare etching on the wall, depicting an artist's version of Beethoven's Ninth Symphony, and about two dozen volumes on subjects ranging from philosophy and psychology to poetry, art and literature, which, according to Miss Présent, are the silent companions which teach her a myriad of things. We wondered if the bareness of the furnishings, suggesting a lack of outside atmosphere, would cause a lack of stimulation for her practice on the piano, and we therefore questioned Miss Présent on this subject.

"Did not some of our greatest composers write their immortal masterpieces in garrets," came her quick reply. "The

artist's atmosphere usually has to be created within himself. The great art works such as Raphael and Rembrandt would conjure sublime stimulation with which to surround our musical masterpieces. But, obviously, but few in the world can so surround themselves, ideal though that would be. In this connection I recall a recital which I gave last December in the salon of the Women's Art Association of Canada. Before beginning my program I had no time to observe the individual beauty of the various art objects which lined the room, but I caught their collective vibrations and also those of one of the most cultured audiences I have ever had. A number of my listeners told me afterward that they had gotten a very direct message from the music, but I assured them that it was the evocative atmosphere which helped greatly to create that message. I have enjoyed playing in art galleries, both public and private, but, as I have already stated, an artist's atmosphere must be created within. There must be practice without outside stimulation, for then one

has something more vital and individual to communicate. It is moreover vastly important, despite opinion to the contrary on the subject, that the artist expand his better self lest he fail to mirror the sublime nature of the art he would create for the listener. The great masters of music should be perpetual examples to us. Their lives were nobly lived as their art, for are there not reflected in their art unmistakable beauty and nobility of character?"

PRÉSENT A "VITAL" ARTIST

By this time we began to muse about the different types of artists we had interviewed, and we were thinking how some artists reflect themselves only in their art. Their conversation appears to be reduced to barest statements, and in their moments of relaxation they are subjective and live in a half dream state, insensible to environment. We do not criticize this type of artist. In fact, being utterly and inalienably oneself regardless of public opinion is considered by many to be an art in itself. But we admit our attraction to the more vital type in which category those who know



RATA PRÉSENT

Miss Présent undoubtedly would class her. Critics, too, invariably refer to the vitality of her interpretations. According to the Toronto Telegram she injects into her playing life, color, imagination, vigor and conviction, and the Brooklyn Daily Times is of the opinion that vitality sparkles through her every effort and she is forceful in her declarations. The New York Times commends her tone of ingratiating warmth, and the Boston Post her enthusiasm of youth and a naturally exuberant musical temperament.

PIANIST AGAIN HAS MANY REENGAGEMENTS

As usual Miss Présent has a goodly number of reengagements this season, thereby strengthening her right to the appellation of "pianist of reengagement." Among them is a reengagement with the Monday Morning Musicales of Albany where she appeared two seasons ago. She also will have reengagements in Michigan and will conduct classes there and in Memphis at the Bolling Musser School of Music for the fourth consecutive season. Miss Présent's Southern tour will take her as far as Texas where she will appear with the Dallas Symphony Orchestra in December. New engagements this season include college appearances and classes in various states. Miss Présent's repertoire of orchestral works is unusually comprehensive, including the standard concertos as well as interesting novelties. As soloist with the Toronto Symphony Orchestra where she appeared last season, she elicited highest praise of press and public. This also was a reengagement.

Walter S. Young Standards of Training

Walter S. Young, teacher of singing in New York, has established a set of standards which he has formulated through many years of experience in training singers, and which he claims will insure any student the rapid, safe and lasting growth of his voice. These standards are as follows: Beauty of Tone, Attack and Release, Resonance, Ease of Production, Intonation, Breath Control, Evenness of Scale, Diction and Word Color, Legato, Elasticity, Flexibility and Ornamentation, Listening, Style, Interpretation, and Musicianship and Repertoire.

Mr. Young opens his courses to professional, amateurs and students, as well as to teachers of singing and public speakers, giving special attention to voices that have been abused, or those which have become defective through bad habits of production. These voices, he claims, will be evenly developed and correctly placed.

Alice Hackett Activities

Alice Hackett, pianist and specialist in interpretations for children, opened her fall concert tour with a recital of these interpretations in Amarillo, Tex., under the auspices of the P. T. A. organization.

Miss Hackett has recently given twelve recitals for the school children of Minneapolis and has appeared under the management of clubs in many states including Nebraska, North Dakota, Iowa, Missouri and Texas. Her programs are educational and interesting to children, but Miss Hackett usually has as many adults as children at her recitals. Her programs include works of Debussy, Schumann, Milhaud, Moussorgsky, Chasins, Goossens, Copeland, MacDowell, Chopin and Mendelssohn, and early French works.

Schmitz to Play Tansman Concerto

E. Robert Schmitz, who is to appear as soloist with the San Francisco Company Orchestra on December 28 and 29, has been requested by Alfred Hertz, its conductor, to play Alexander Tansman's Second Concerto, dedicated to Charlie Chaplin. It will be remembered that this young Polish composer—one of the leaders of the modern movement in music—toured America extensively last season under the management of Bogue-Laberge. While in Hollywood he met the inimitable comedian. Mr. Schmitz will also play Bach's F minor concerto on the same program.

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In addition to the volume of *Fifty Songs*, edited by Henry T. Finck, already in *The Musicians Library*, the great accompanist and song coach Coenraad Bos was commissioned to make a selection of the fifty most beautiful Schubert songs not included in the earlier volume. This he has done with consummate skill, giving each song explanatory notes and adding breathing and phrasing marks. The sympathetic Preface and historical notes by the great Schubert lover, Henry T. Finck, are in his best style.

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Dr. Edgar Stillman Kelley

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MARTHA BAIRD



Recent European Appearances

WITH THE LONDON SYMPHONY ORCHESTRA

"The last concert of the London Symphony Orchestra this season ended last night in a blaze of triumph. Sir Thomas Beecham conducted, the hall was full, and the audience overflowed to the orchestra seats. A superbly vigorous performance of Brahms F major Symphony was followed by the most exquisite performance of Mozart's Piano-forte Concerto in G I have ever heard. We owe Sir Thomas Beecham a special debt of gratitude for giving us the first opportunity of hearing it for many years, and Martha Baird, the pianist of the evening, gave us the real Mozart."—*Daily Express*.

LONDON RECITAL

"Her playing of the B-flat Sonata (Mozart) . . . was a delightful mixture of freedom and reverence, suggesting at once eighteenth-century reserve and modern familiarity . . . Schumann's Etudes Symphoniques received a vivid and rhythmical performance, marked at the same time by feminine restraint. . . . To the lovely first movement of the A major Schubert sonata she imparted a certain deliberation that heightened its charms. Perhaps one may add, as a tribute to Miss Baird's touch, that one turned with curiosity to the program to see what piano she was using."—*London Daily Telegraph*, Oct. 6, 1928.

BERLIN RECITAL

"Martha Baird has an extraordinary technical as well as intellectual equipment which enables her to feel at home in every style of composition written for the piano. Owing to this gift and to a strong individuality she has already reached the higher regions of creative imagination. . . . Attention to Martha Baird!"—*Morgenpost*.

WITH THE BERLIN PHILHARMONIC ORCHESTRA

"The pianist gave a most polished performance. The first movement was glorious in conception, and the second warm with deep romantic inner feeling."—*Tägliche Rundschau*.

"At this concert Mozart was also played. Martha Baird is unquestionably a pianist who knows no technical limitations, and gave a delightful performance in every sense."—*Neue Berliner 12 Uhr-Zeitung*.

WIESBADEN

"In the Casino on Monday evening appeared a young and rising pianist—Martha Baird—in a most representative program. She is possessed of a superior and brilliant technique . . . but more than this, she has the innate power of communicating to the listener the very essence and the whole gamut of feeling of a deep musical nature, and penetrates to the artistic intention and temperamental content of whatever compositions she plays. . . ."—*Wiesbadener Bade-Blatt*.

AMSTERDAM

"The appearance of this pianist, though late in the season, proved to be one of the most important and interesting of the entire year. In her playing, besides an exceptionally fine technique, there is a clear strength—no smallness, no weakness, no uncertainty—but speed and health which delighted, and a vivid happiness that was most striking."—*The Amsterdam Telegraph*.

Boston Recital, Jordan Hall, November 21st, 8:15 P. M.

New York Recital, Town Hall, November 23rd, 4 P. M.

Management: Richard Copley, 10 East 43rd St., New York City

Mason & Hamlin Piano

Boston Premieres for Ibert's Féerieque and Alfano's Cello Sonata

English Singers at Symphony Hall—Guy Maier's Concert for Young People—Female Quartet in Vocal Chamber Music—Jean Bedetti Recital.

BOSTON.—Mr. Koussevitzky knows how to arrange programs of modern music which prove inoffensive, and even ingratiating, to the ears of the most conservative music lover; and his skill has been applied nowhere if not to the first half of the program offered at the pair of Boston Symphony concerts on October 26-27. Prokofiev's "Classical" Symphony, followed by Debussy's *Prélude à l'Après-Midi d'un Faune* and a composition by the modern French composer, Jacques Ibert, heard now for the first time in Boston, evoked a wave of satisfied sighs from the audience, voicing the general sentiment: "I don't care for discordant modern music, but it is a relief to find that some decent music is still being written." Such was the consensus of opinion at least in the quarter where the present writer was seated. Indeed, the whole gathering had the unmistakable air which proclaims the musically well nourished after a particularly satisfying and well balanced repast.

Of the Prokofiev number it may be noted in passing that, although played conscientiously and in spots even brilliantly, it failed to convince that it was either classical (as it is guardedly denominated in quotation marks) or essentially symphonic. Prokofiev it certainly was, in a light and rollicking mood. The themes were wrenched at times to a painful similitude of Mozart, but they pleased most when they affected least. The lilt of a Russian folk tune which occasionally bubbled over from the prim and precise "classical" mold was refreshing, particularly the opening subject and the theme of the gavotte. The whole symphony, in fact, seems far removed from the Prokofiev of the Scythian Suite, the naughty boy in the forbidden jam-cupboard of modern musical sweetmeats.

The reading of Debussy's *Afternoon of a Faun* left little to be desired from the standpoint of sensuous, perhaps even sensual beauty. It is by no means a scholarly interpretation, and seems at times to suffer from a certain hazy indistinctness and lack of clean-cut outline. These are, of course, defects inherent in the nature of so strictly impressionistic a subject. Nevertheless, one could not forbear wishing that the physical charm of this delightful pagan tone-painting might have been reinforced by the same clarity and incisive-

ness that characterizes Mr. Koussevitzky's reading of the Debussy *Fetes*.

The performance of Ibert's *Féerieque* brought honor to both a composer and conductor. It is a composition of the contemporary French school in its most genteel and respectable mode. It is not essentially brilliant, nor does it merit ranking as a masterpiece of serious composition. It is, however, a piece of clear musical thinking, finely wrought, with an unusual mastery of instrumentation. Above all, it was superbly presented. The unusual resources of the Boston Symphony players followed with precision the subtle nuances of the score, delineated by Mr. Koussevitzky's intelligent direction. Some of the interplay of timbres of the various instruments in inner voices offered revelations of tone colors, colors of a peculiarly poignant palette rarely equalled by the generality of modern orchestral writers. It was altogether a most gratifying evidence of modern musical resource and invention, and although the material utilized was slight in itself, it was made to render up its fullest tale of significance.

The Brahms Second Symphony supplied the necessary complement of the foregoing. What can be said of it as music except that the twentieth hearing reveals unsuspected beauties, after the nineteenth had seemed to mark the final ultimate capacity for appreciation? Mr. Koussevitzky is not at his best in directing Brahms. He makes Franck's symphony more red-blooded and masculine than probably was the composer's intent; and the reverse holds for his treatment of Brahms, whose work here loses in vigor under his baton. The doubling of horn parts, and general exploitation in extenso of the brass in Mr. Koussevitzky's aggregation of parts, creates an effect of nervous tension. This disposition hardly succeeds in bringing out the inherent energy and potential "snap" of Brahms' perhaps too well-balanced orchestral writing. It is not wise, in the effort to mitigate Brahms' apparent complacency, to present him in the guise of a quasi-berserker.

THE ENGLISH SINGERS

On October 28, the English Singers of London, on their third American tour, came to Boston. There is nothing to add to the criticism of these singers that appeared in a previous number of the *MUSICAL COURIER*, except the fact that they are just as charming as ever, to which may be added as a footnote that the soprano in the middle sings a little too much with her nose. Summer is Icumen in had to be encored, as did the male duet, Will Said to his Mammy. By the consensus of opinion, nothing more delightful has hit Boston since 1620.

GUY MAIER

Guy Maier's concert for young people brought a great many chaperoned children to Jordan Hall on October 27. Weaving his program into a pretty fairy tale, he carried his audience to Italy and China, and back again to Krazy Kat and Huntington Avenue. Always with appropriate informality, Mr. Maier spoke and played in perfect taste.

JEAN BETETTI

On October 25, Jean Bedetti of the Boston Symphony Orchestra gave a violoncello recital. He introduced to Boston Franco Alfano's Sonata in G minor for Piano and Cello, an uninteresting and fairly sterile composition. Kodály's Sonata in B minor for cello alone, played in Boston only once before (by Beatrice Harrison), gave Mr. Bedetti an opportunity to exhibit his unusually complete technical equipment. A Philip Emmanuel Bach concerto was played with the accompaniment of a string orchestra under the direction of the versatile and uniformly competent Arthur Fiedler.

THE BRAHMS QUARTETTE

An hour or two after Guy Maier's concert, four lovely ladies supplanted him on the stage of Jordan Hall. They



ELSA RIEFFLIN,

soprano, who appeared on October 27, at Paterson; 28 at Mecca Temple, and November 4 as soloist with the Arion Liedertafel. Miss Riefflin will give a New York recital at Engineering Auditorium on the evening of November 15. She is under the exclusive management of Albert W. Meurer.

sang in necessarily close harmony, and always sweetly; the sweetness of their manner lent special charm to a Brahms group and to a couple of old English madrigals. The Czech-Slovak folk songs, arranged by Deems Taylor, might have benefited by a more chary use of feminine saccharine. Byron Hughes accompanied at the piano.

JAMES FRISKIN

On October 30, James Friskin gave a piano recital. Representing the old, strong-fingered school, he astounded young students by the frequency with which he lowered and broke the knuckle bridge. Nevertheless Mr. Friskin was at his best in modern compositions; in particular, the Three Poems of Frank Bridge seemed peculiarly to his liking, and he played them faultlessly. In his Bach selections, Mr. Friskin hurried a little, losing clarity and distinctness in the more rapid contrapuntal passages.

W. L. G.

Wynne Pyle's Artists

Among the successful pianists who have coached with Wynne Pyle are: Edouard Pavaroff, who is concertizing on the Pacific Coast and has a studio in Hollywood, Cal.; Dwight Anderson, who is on his sixth American concert tour and is also a teacher at the Louisville Conservatory; Vladimir Lakond, playing in concert this season and conducting a New York studio; William Meldrum, who has been giving concerts in the middle west and for two years was a teacher at the William Woods College; Pauline Scarbrough, who gives lecture recitals under the auspices of the Music League and also teaches in New York; Kathryn Russell, who is appearing in concert and is a teacher at the Highland Hall School, Pa.; Isabelle Schiebler, who, besides playing in concert, teaches at the Neighborhood Settlement School, and Lilli Batkin, thirteen years old, who won a scholarship at the Curtis Institute in Philadelphia.

Helen Chase Studio Activities

Reed McClelland, baritone and artist voice pupil of Helen Chase, is singing in The Queen's Taste Company. Rebekah Crawford, contralto, well known in radio circles, is one of six singing artists on the Warner Jubilee Hour, where Fannie Brice and other stars are featured weekly. Miss Crawford is also regularly booked on The Vitaphone Hour, with the United Choral Hour over WOR, the Cathedral Choir Hour, and the United Opera Singers on Thursday evenings. Margaret Speaks and Robert Deninger were heard in solos and duets recently, on the Republican Rally program over WRNY; these artists are engaged for the forthcoming Murray Anderson production.

The above artists are all studying voice and coaching with Miss Chase. Each artist is holding a church position in addition to other musical activities.

Herma Menth in Recital

Herma Menth, Viennese pianist, was given an enthusiastic reception when she played recently before the Castle Guild at the College of New Rochelle, New Rochelle, N. Y. She opened her group of numbers with an expressive rendition of the Brahms-Roder Lullaby, which is dedicated to Miss Menth, following which she was heard in the Liszt *Legende*, St. Francis Walking on the Waves, and a Spanish Dance by Albeniz. A brilliant performance of the Strauss-Schulz-Evler Blue Danube Waltz concluded the program.

Perfield Exponent Presents Pupil

Bessie N. Sterling, an exponent of the Effa Ellis Perfield system, presented Catherine E. Le Fevre in a recital at her studio in Jersey City on October 19.

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Moy Mell (The Happy Plain—Irish Tone Poem) Arnold Bax
March (from Divertimento, Op. 26a) Daniel Gregory Mason
 - II. Sonata, Op. 34bis Brahms
 - III. Gavotte, Op. 65, No. 2 Saint-Saens
Habanera de Cinna (Spanish folk dance) Mary Howe
La Coquette (from Silhouettes, Op. 23) Arensky
Tarantelle, Op. 17, No. 4 (on an Italian theme) Rachmaninoff
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Maine M. T. A. Holds Annual Convention

Speakers Stress Necessity of Having Expertly Trained Supervisors of Music—Music Festival Association Holds First Concert of Season With Carmela Ponselle as Soloist—Bangor Symphony Orchestra, Under Director Sprague, Delights Large Audience

BANGOR, ME.—The Maine Music Teachers' Association's annual convention, held here October 25-26, stressed music and art in all its programs, and the speakers featured the arts as a program to be carried out during the coming year in the public schools.

As an introduction, the Eastern Maine Music Festival Association chose the night prior to the opening for its annual fall concert with Carmela Ponselle as guest artist. There was an audience of over 2,500, and Miss Ponselle was accorded a great reception, her hearers warming up to an unprecedented pitch of enthusiasm. Gowned in period style with graceful long hooped skirt, Miss Ponselle looked like an old fashioned portrait come to life. Her mezzo voice is even more flexible and beautiful; more colorful and warm than formerly, and it was no wonder that she had no less than four recalls after the first aria, O Don Fatale, from Don Carlos. Among her numbers were the Samson et Dalila aria and a group of songs in Italian, French, German and English, all well contrasted.

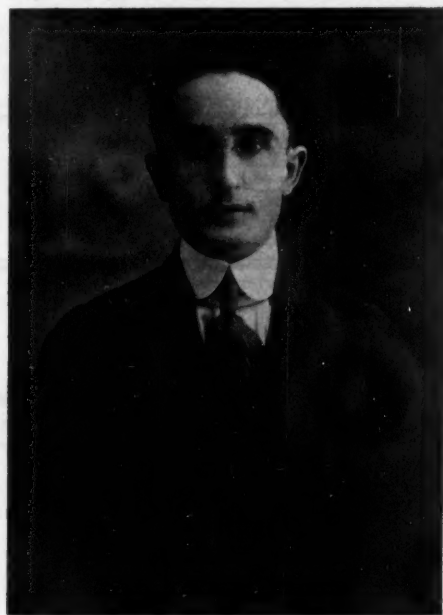
Adelbert Wells Sprague, of Bangor, who has taken over the work of director and conductor of this festival, directed the Bangor Symphony Orchestra of sixty-five pieces in orchestral numbers and as support for the Festival chorus. One very satisfactory feature was a group of Schubert numbers. This began with Moment Musical and Marche Militaire by orchestra. Miss Ponselle then sang with good artistry the Serenade, with violin obligato by A. Stanley Cayting of Bangor, one of the Symphony players. The third in this group was the great choral, Die Allmacht, by the 400 voices of the chorus, supported by full orchestra and Miss Ponselle as the soloist. The conclusion was the first movement from the Unfinished Symphony. It was a beautifully coordinated, much appreciated group.

Among the orchestra numbers were Nicolai's overture to the Merry Wives of Windsor; the three well known dances from Henry VIII by Edward German (Morris Dance, Shepherd's Dance, and Torch Dance); Godard's Adagio Pathetique, and, as a finale, the Triumphant March of the Boyards, by Halvorsen. This orchestra is exceptional among the symphony organizations in the State; it is now in its thirty-third year and is noted for good work. Many of its members, going to other cities, have readily found positions with the larger symphony orchestras, and it is making musical history in northern and eastern Maine.

The chorus has been augmented by many fresh young voices from the University of Maine musical department. It was a pleasure to hear the Hallelujah Chorus. The Carnival Chorus from La Tarentella by Jakobowski, and two shorter pieces—a Nocturne by Carl Bohm, and Calvary Song by Fritz Spindler were well sung. Mr. Sprague is a fine conductor, earnest and conscientious, with an ear for artistic effect. Wilbur S. Cochrane is the festival pianist.

The convention utilized the best of the school bands and orchestras in the state at its sessions. The Rumford High School Orchestra, winning first prize for a small orchestra at the State musical conclave last spring, played at the men's get-together, while Dr. P. W. Dykema, professor of music education at Columbia University, conducted a community sing.

At the Maine school women's get-together, music was offered by the Waterville High School Orchestra, winning



SAMUEL GINSBERG,

baritone, who will give his debut recital under the Huron management early next year in Carnegie Hall. November 17 he will be heard at the Masonic Temple. His splendid baritone voice, his ability to sing in seven languages, allied with pleasant personality, all unite in making him a noteworthy singer. "Marvelous voice" and "splendid voice"—such expressions were responsible for his giving up a business career for that of a singer.

first for the largest orchestra in the state. Rumford played again the next morning at City Hall section, when Dr. Dykema spoke on music in the schools and urged that teachers become musically educated. The importance of music as a major study in the curriculum, he said, could not be underestimated. Students who take music attain the highest rank in the schools. No other subject in the school carries on so many things to do at the same time. It furnished both direct and indirect training. Every school system should have someone capable of carrying on music on a high plane. Mr. Dykema illustrated melody, rhythm and harmony, by musical selections, and suggested their place in the life of the teacher for rest and enjoyment.

Belfast High School Band, winner for class B in the state, played at some of the sessions, while Bangor High School, which won in class A bands, both in the state and in New England, played in the large general sessions in the evening at the auditorium before 3,500 people. The Girls' Glee Club of Bangor High School also figured on several programs.

The possibilities of rhythm in the kindergarten were demonstrated at one primary session by a group of about thirty children brought from the Bar Harbor kindergarten.

At the department of public school music, Maude L. Gould, supervisor of music in Old Town, gave a talk on The Universal Song and demonstrated this new system of natural singing with a group of high school students. Possibly the most interesting talk was by C. A. Warren, supervisor of music in Brunswick schools, on how Maine can solve its instrumental problems. Mr. Warren does not theorize. He showed how it could be done with a group of twenty-seven teachers from his town which he has formed into an orchestra within the past year. As very few Maine towns are in a position to hire a professional musician to supervise music in the schools, he suggests that music be taught in the normal schools, then through the grade teachers this work can be carried on. Already in Brunswick, where these teachers are playing, preparatory work in the grades is being more thoroughly given.

J. Lillian Vandevere, of Boston, told of the possibilities of the toy symphony. She demonstrated with a group of children from the Bangor primary schools. She told why, how and how far the symphony orchestra should be developed.

Dr. Hollis Dann, director of music education at New York University, speaking on State music supervision, declared that the east is lagging behind the middle west and the pacific coast in public school music. "Very seldom does one find in a state department of education anyone who knows anything about music. There should be a state director who is a recognized musician, a capable conductor, a music teacher and a teacher of teachers. His academic training should be on an equal standing with that of other teachers. A billion dollars annually is spent for music in the nation, and no teacher who has to teach music in the classroom between the weekly visits of the supervisor should be ignorant of the subject. You would not consider a person as a teacher who knew nothing of arithmetic or of reading. Yet undeveloped, immature people of no training or standards are allowed to teach music." Dr. Dann urged a system, in every state, like that of Pennsylvania.

At the banquet of music supervisors Dorothy L. Marden, of Waterville, was reelected president, and Miss Lee, also of the same city, was elected secretary and treasurer. Land has been bought on the Maine coast for a summer band and orchestral camp, which may become active next summer.

L. N. F.

Ricker in Original One Hour Recitals

Abby Morrison Ricker, well known for her Opera Soliloquies, is this season presenting series of five original one hour recitals for children six years and over which she believes will prove instructive as well as entertaining. The first series began on November 3 and will continue on Saturdays at four o'clock at Mrs. Ricker's New York studio on East Seventy-second Street which, in keeping with her programs, she calls the Castle by the Rabbit Hole. At these recitals Alice in costume will be led through her own poems in the form of songs, and the children occasionally will impersonate her wonderland friends. Mrs. Ricker also states that she will present classical and folk songs of all countries and themes and scenes from grand opera, with modified story and musical explanation, which will be acted and sung. For these folk songs and grand opera numbers the costumes will be donned before the children. The programs will include ensemble singing. There also will be songs sung incorrectly for the purpose of ear training, and a prize will be presented for the best composition by the older children commenting on the mistakes. The program for the final recital will be excerpts from the numbers presented during the series, and a prize will be given to the one who demonstrates the best memory in regard to the names of the songs and the composers.

Mrs. Ricker is prepared to present this series at schools, colleges, homes, concert halls and other places and will adapt her presentations in accordance with the ages of those for whom she is appearing.

Seattle Symphony's Young People's Concerts

SEATTLE, WASH.—That there is a demand in the Pacific Northwest for music of the finest sort was evidenced beyond a doubt Saturday morning, October 20, when a packed house thronged the Orpheum Theater to hear the opening of the Young People's concert series given by the Seattle Symphony Orchestra under the direction of Karl Krueger. Several hundred persons clamored for tickets after the last seat had been sold. The audience included "young people" of all ages—children, music student and grown-ups with an ever young love for beautiful music.

Mr. Krueger's manner of interpreting the compositions of the masters to children is irresistible. He has planned to have the series this winter follow a consistent program of instruction, each concert following the other in logical sequence. Numbers by Grieg, Bach, Schubert, Wagner, Sibelius and Bizet were on the program.

Russian Symphonic Choir's Program

The Russian Symphonic Choir will make its first appearance of the season at the Washington Irving High School on December 14. The choir will present a new program, including a choral arrangement of excerpts from Schubert's Unfinished Symphony.

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Castelle Pupil to Debut With Chicago Civic Opera

Hilda Burke Will Sing Aida in Windy City on November 10—On the Same Evening Three Castelle Pupils Will Compete for Final Honors in the Northeastern States District Radio Audition in New York

The evening of November 10 will be an eventful one for George Castelle, vocal teacher of Baltimore, Md., for on that evening Hilda Burke, soprano, pupil of Mr. Castelle, will make her operatic debut in Aida with the Chicago Civic Opera Company. Before Miss Burke left for Chicago a



GEORGE CASTELLE

(right) and three of his pupils, winners in the recent Atwater Kent Radio contest. They are (left to right) Gordon Gibson, tenor, and Marguerite Anger, coloratura soprano, winners for Maryland, and Helen Knowles, dramatic soprano, winner for Delaware. (Photo by S. S. Udelevitz.)

reception was given in her honor by Dr. and Mrs. Howard M. Kern, of Baltimore. At that time a comic skit, written by Elmer Greensfelder and suggesting the operatic career of Miss Burke, was presented; a number of parodies on Gilbertian verses, written by Helen H. Taylor, were sung, which portrayed the characteristics of Miss Burke and a number of the guests; Mr. Castelle rendered two baritone numbers, and the guest of honor herself sang the Pace, Pace aria from Verdi's La Forza del Destino as a farewell number.

On this same eventful evening, November 10, three of Mr. Castelle's pupils, winners in the recent Atwater Kent Radio contest, will compete for final honors at the Northeastern states' district audition in New York. These pupils are: Gordon Gibson, tenor, and Marguerite Anger, coloratura soprano, winners for the state of Maryland, and Helen Knowles, dramatic soprano, winner for Delaware. On November 1 the Maryland winners broadcast a program over WFBR and were presented with medals signifying the state

championship by Mayor Broening of Baltimore, and on the 3rd Miss Knowles appeared over the Wilmington, Del., station and received her medal from the mayor of that city. Another of Mr. Castelle's pupils also made a "hit" recently. This was Mary Bokee, who played the part of Casilda in the Gilbert and Sullivan operetta, The Gondoliers. She was highly praised by the press for her artistic performance and, according to the critic of the Baltimore Evening Sun, she was "as Lorelei Lee would say, 'devine,' being both honey to the eye and heaven to the ear." Miss Bokee also sang recently at a luncheon of the Press Club of Baltimore.

Dudley Buck Studio Notes

Alma Milstead, soprano, has been reengaged as soloist at the Calvary M. E. Church, East Orange, N. J., and at Temple Israel in Jamaica, N. Y. She also has been booked for a number of concert engagements, including appearances with the Brooklyn Choral Society at the Academy of Music in Brooklyn; Brooklyn Edison Glee Club, also at the Academy of Music; Choral Club of Bedford and Mt. Kisco, N. Y., in a performance of The Messiah with orchestra and The Coming of the King conducted by Dudley Buck; Douglaston Country Club, Douglaston, N. Y.; Ben Avon Musical Festival, Pittsburgh, Pa.; Twentieth Century Club, Goshen, N. Y.; Sunset Club at the Hotel McAlpin, New York; Stanton League at the Hotel St. George, Brooklyn; East

clared: "Kathryn Meisle, contralto of the Chicago Opera Company, played at will with the emotions of one thousand persons. A velvet voice, rich, powerful and hypnotizing was the magic wand she used to pull the heart strings of her audience."

Miss Meisle left immediately after the concert for Pittsburgh, where she inaugurated the 1928-29 season of the Art Society under its new manager, May Beegle. Here the singer's voice was likened to "pure bronze, with a touch of gold" by one critic, while another commentator found her to have "one of those appealing voices which gets under one's skin." Having appeared many times previously in Pittsburgh, the artist was greeted by a host of admirers.

On October 25 and 26 Miss Meisle appeared as soloist with the Minneapolis Symphony Orchestra, Henri Verbrughen conducting, in St. Paul and Minneapolis. It was with this orchestra that the contralto made her professional debut in 1921 under the direction of Emil Oberhofer.

Miss Meisle is now on her annual fall tour to the Pacific Coast which will last until mid-December.

Anne Roselle for San Carlo in Naples

Anne Roselle has been able to postpone her appearances at the Dresden Opera, scheduled for October to April, following the conclusion of her engagement of fourteen performances at the San Carlos in Naples. Mme. Roselle has been ordered to be in Naples the middle of January and may be called upon for the opening of the opera, which, like the Reale of Rome, has been entirely renovated. Among the operas of her extensive repertory she will sing Aida, Turandot and Cavalleria Rusticana.

Last summer Mme. Roselle had unusual success in Verona in seven special performances of Turandot, which marked her first singing in Italy. At the second performance the

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Texas Musical Festival, Marshall, Tex.; Herald-Tribune Radio Show in Syracuse, N. Y., and the Montclair Women's Club, Montclair, N. J.

Georgia Graves, contralto, has been reengaged as soloist at the Fourth Presbyterian Church, New York, and at Temple Oheb Shalom, Newark, N. J. Her concert engagements include appearances with the Nyack Oratorio Society, Nyack, N. Y., in a performance of Verdi's Requiem; Brooklyn Choral Society; Hazim Choral Society of Newark, N. J.; Twentieth Century Club, Goshen, N. Y.; Grace M. E. Church concert, Brooklyn; M. E. Church concert, Flushing; First Presbyterian Church, Easter Cantata, Goshen, N. Y.; Dramus Guild, and Three Lights Masonic Club in New York; Crescent Club of Brooklyn in The Mikado; a re-engagement with the Nyack Oratorio Society, and concerts in Ft. Collins and Estes Park, Col.

Both Miss Milstead and Miss Graves are pupils of Dudley Buck.

Meisle Touring to Pacific Coast

Kathryn Meisle was chosen by the B Sharp Club of Utica, N. Y., for its initial recital of the season on October 17, at which time she was hailed by the Utica Press as "one of the finest vocalists the B Sharp Club has introduced in its twenty-five years of concert production." The Utica Observer de-



ANNE ROSELLE AS TURANDOT

soprano was heard by the director of the San Carlo in Naples and her engagement followed.

The middle of April she will give a recital in Berlin and, if time between the Naples and Dresden appearances permits, she will sing in opera in Budapest and Vienna, where she is always welcome.

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Mr. Gigli was at the top of his form in the title role . . . such golden and glamorous tones have not been heard here since the passing of Caruso. To particularize his "high lights" would be impossible for he sang magnificently throughout.—*Philadelphia Enquirer*.

Mr. Gigli gave a beautiful presentation of the title role. The quality of his voice may always be taken for granted, but last evening he displayed several tonal colors which were unusual even for him.—*Evening Public Ledger*.

Gigli poured out golden tones with unmarred vocal opulence. . . . It was consummate art with which he phrased and colored the romantic and emotional music, while his tone flowed with a lyric fluency and beauty which cannot be excelled. . . . Gigli gave a rare exhibition of the vocal art supported by a great organ and it was in the refinements and subtleties of his artistry that he triumphed.—*Philadelphia Evening Star*.

Gigli was in his own province with all the attributes of tonal lustre and dramatic fire in his singing. It was evident in the first act, in the singing of "Colpito qui m'avete," that this performance was not the conventional portal to just another opera season.—*Philadelphia Record*.

Gigli in the part of the protagonist, was the triumphant one of the evening, always revealing new points of color and volume in his magnificent voice.—*L'Opinione di Philadelphia*.

MANON LESCAUT

Mr. Gigli, singing Des Grieux with more artistic restraint and carefully considered tone . . . was the object of a particular demonstration.—*The Herald Tribune*.

Des Grieux was portrayed by Gigli, whose golden tones were prodigally poured and whose romantic fervor carried conviction to his entranced hearers.—*New York American*.

Gigli assumed the role of Des Grieux, an impersonation in which he is very happily placed. His beautiful voice was in good condition and his singing was tasteful and effective.—*The New York Sun*.

Gigli sang with his usual tonal beauty.—*Evening Post*.

One must say immediately that last night our beloved artist was in glorious voice and that in this work of Puccini, so full of passionate melodies and of dramatic scenes of love and anguish, he seemed a singer and actor supreme; the animator of the scenic action, diffuser of spiritual joy among the large public which listened to him with interest and applauded him with enthusiasm.—*Progresso Italo Americano*.



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New York Concerts

October 29

Rudolph Ganz

That sterling pianist, teacher, composer and conductor, Rudolph Ganz, who regards the keyboard primarily as the medium for voicing all his prodigious musical experience and his talents as an interpreter, gave an evening recital at Carnegie Hall, which held a large audience deeply interested and resulted in prolonged applause (and justified encores) for the popular pianistic exponent.

Mr. Ganz was in superb fettle and his polished technical powers, his clarified musicianship, and his purity of tone, all shone to the highest advantage.

His program was a long and representative one, with Beethoven's sonata, opus 57, as the feature production. He gave the work a profound and deeply felt reading. Chopin's fantasy, and one by Bach, in C minor, opened the concert. Followed Mozart's A flat Romance, Haydn's C major fantasy, Schubert's G major impromptu, a Brahms group, and shorter pieces by Alkan, Blanchet, Ravel, Debussy, and Rudolph Ganz. The last named two, In May, and After Midnight, revealed again that the Ganz muse knows how to create atmospheric piano music, piquantly harmonized and adroitly adapted to the idiom of the keyboard.

It was altogether the recital of a pianistic thinker, a sensitive musician, and a technical master.

Louis Kaufman

Louis Kaufman, violinist and winner of the Walter Naumburg Musical Foundation prize, gave the recital which is part of that prize in Town Hall. The young artist is of a vigorous temperament and his playing is infused with healthy vivacity. He plays with certainty and a straightforward style that is quite engaging especially when he makes such works as the Lalo Symphony Espagnole refreshing rather than sentimental. The program opened with a broad interpretation of Handel's sonata in D and later offered Poeme by Chausson, Kreisler's arrangement of works by Chopin and Paganini and a Berceuse by Mme. Lawrence Townsend.

Mr. Kaufman is to be congratulated on what he has thus far accomplished; and when, with the years, will be added deeper understanding and subtlety, he will without doubt take his place among the violinists of whom America can be proud. At the piano Louis Greenwald was an able and sympathetic partner to the soloist.

October 30

Barbizon Musicales: Jeannette Vreeland and Gerald Warburg, Soloists

The series of weekly musicales at the Hotel Barbizon, which is to continue through the winter, opened auspiciously with a good concert and a large and appreciative audience. Jeannette Vreeland, soprano, and Gerald Warburg, cellist, presented the program, and both gave much pleasure in their respective offerings.

Miss Vreeland, an accomplished singer of statuesque pres-

ence, sang Italian, French, German and English songs, in which her well trained soprano and feeling interpretations were amply demonstrated. She was accompanied by Helen Ernsberger. Mr. Warburg, a young artist who has attracted attention in the past couple of seasons, exploited his neat execution and full tone in pieces by Martini, Senaillé, Bach, Haydn, Debussy, Glazounov and Popper. At the piano for him was Marie Romaet Rosanoff, also a well-known 'cellist.

October 31

The Malkin Trio

Manfred Malkin, piano; Jacques Malkin, violin; and Josef Malkin, cello, brothers (there is also a sister, Berta, in the Berlin Opera House) gave great pleasure to a large audience in Town Hall, first through their performance of the Brahms Trio, C minor; there was fine unity in this vital work, so full of energy, and in the presto there were many novel effects. Each brother cooperates with the other, suppressing any soloistic tendencies; in consequence there is a perfect musically ensemble. A rhapsody by Juon enlisted the services of Mitya Stillman, viola, and this work proved highly interesting. There is a unique allegretto in D minor, and a closing movement in F, full of surprising rhythmic moments. Both these works received well deserved applause, which was augmented during the repetition performance of Bloch's Quintet for piano and strings. Harry Glickman joined in the performance of this work. This early opus, 35 minutes long, played just a year ago, at that time with comments by the composer, again won much approval, for it pulsates with melody and rhythm; there is an ostinato piano in the andante of dirge-like effect, and throughout the work there are many amazing things, possible only for virtuoso players. All this was recognized and brought the quintet tremendous applause.

November 1

Gil Valeriano

Gil Valeriano, Spanish tenor, gave his first New York recital of the season on November 1, at Town Hall. An audience that filled the auditorium greeted him with an enthusiasm which spoke well for the success of his previous appearances. The program included two numbers by Handel, Debussy's Les Cloches, Le Reve from Manon (Masse- net), Penella's La Espanolita and Granadinas, by Ybarra.

Mr. Valeriano sings with good taste and restraint, but also with that vividness, that sensitive and exquisite flexibility of temperament which, while typically Latin, is still peculiarly his own. The greater portion of his program was given in the spontaneous and colorful style which has become characteristic of this young singer. An audience is sure to respond to an artist of this kind, and he was given no less than six recalls after his third group, and as many at the conclusion. The Spanish songs, naturally, evoked the most enthusiasm, but the English numbers in the last group were well received, as indeed was the entire program. Alice Vaiden was an excellent and attractive accompanist.

Philharmonic-Symphony

With Mengelberg back after Walter Damrosch's two week's guest engagement, New York's senior orchestra presented an unusual program on Thursday evening and Friday afternoon.

The only familiar, though by no means hackneyed works, given were Berlioz's Fantastic Symphony and Kodaly's Hary Janos. The rest of the program was made up of two tone poems and a Scene de Ballet by Simon Bucharoff, a Russian composer residing in New York. It was interesting to note the difference in style between the three composers—Berlioz, the ultra-modern of his day, Kodaly the Hungarian "futurist," and Bucharoff, whose music suggests the title, musical impressionist. Common to all three there is a distinct lack of pith and substance. All are distinctly unmelodic and rely for their effects on expedients of orchestration, rhythmic oddities and harmonic surprises. And yet they are entirely

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dissimilar. Berlioz sounded by turns, sentimental, bombastic and inane; Kodaly was true to the rhapsodical, formless and colorful Hungarian idiom; Bucharoff displayed the atonality, impressionism and lack of tangibility which are characteristic of latter-day descriptive music.

Mr. Mengelberg gave of his very good best, as did his splendid body of players. The conductor appeared to like the music he was discoursing, and his mood was communicated to his listeners, who signified their enjoyment in no uncertain terms. Mr. Bucharoff was called upon to bow his acknowledgments from one of the boxes.

November 2

Vladimir Horowitz

That strikingly interesting and successful young pianist, Vladimir Horowitz, made his season's first New York appearance last Friday evening at Carnegie Hall, before a large and highly enthusiastic audience which again confirmed the ability of Horowitz to please, stimulate, and astonish.

He began with Schumann's F sharp minor Novelette, that cryptic work which does not often appeal to pianists for public performance. Horowitz did all he could for the abstruse Schumann fancies, by varying them in touch and nuance, but the hearers no doubt liked the playing better than the composition.

Three Brahms Intermezzi, op. 117, 118, 119 were done with remarkable resource in tone, pedalling, and technic, and despite some dynamic exaggerations, the meaningful music delivered its vital message tellingly. The Brahms Rhapsody, op. 119, followed in a rugged and sonorous presentation, as befits the nature of those pages, which may be said to be austere rhapsodical. The chord playing and the climaxes in this number were of thunderous might.

Chopin's Fantasy marked a tremendous achievement on the part of Horowitz. He allowed his feelings full play and gave the morbid, melancholy measures as eloquent voicing as he accorded the episodes of passion. His interpretation was nothing short of masterful. Two Chopin mazurkas had fascinating lilt and color under the Horowitz fingers. They shone also in the tempestuous B minor Scherzo, dashed off with amazing speed, sentimentalized properly in the lovely middle section, and topped off with a sizzling burst of interlocked octaves at the end, which brought a salvo of applause from the listeners.

Ravel's Sonatine, full of beautiful tonal tints and poetical reflectiveness, and Liszt's Spanish Rhapsody, a glittering display of virtuosity, ended the recital with exciting clamor and brilliancy.

His auditors compelled the conquering player to add innumerable encores all of which resulted in further remarkable triumphs for him.

Socrate Barozzi

A young violinist appeared at Town Hall in a program of balance and good taste. Socrate Barozzi, who has been favorably heard here before, did justice to his reputation of being a violinist of unusual attainment. He plays with verve, precision, alertness and emphasized the broader style in his opening of the Vivaldi concerto in C. In the lento movement he especially showed depth and when in contrast he went into the following allegro with a real swinging rhythm he aroused his audience to quite an enthusiastic response.

An interesting section of the concert came with his capable handling of the Debussy transcriptions for violin; the Golliwog Dance and Minstrels were picked out by this listener as having a particular charm, a subtlety and finesse which are so hard to attain without the thinning of tone, and this Mr. Barozzi never does no matter to what diminutives he might resort.

He also displayed technical ability in the Kreisler-Corelli arrangement of La Folia which, if not done with an exactness of detail, loses its principal value. The artist played it cleanly and smoothly with a certain swiftness of line that made it at times breath-taking. Also included in the program were smaller pieces by Bach, Dvorak, Schelling, De Falla and of course the encores. Mr. Barozzi's audience was attentive and most cordial.

November 3

American Symphonic Ensemble

The much-heralded American Symphonic Ensemble, New York's conductorless orchestra made its bow at Carnegie Hall, November 3, in an all-Beethoven program. It is fashioned upon the famous Persimans Orchestra of Moscow. The program consisted of the Eroica Symphony and the Violin Concerto, with Max Rosen as soloist. There was an address by Oswald Garrison Villard after the performance of the symphony. In so far as any conducting was necessary, it was done by Mr. Stassevitch, the concertmaster.

Presumably, the critic may be permitted to ask himself whether the orchestra benefits in any way from being without a conductor. One of its organizers and players, its first bassoon, Adolph Weiss, pupil in composition of Schoenberg and composer of several pieces that have pleased the modernists since his return to America, said in last week's issue of the MUSICAL COURIER that the advantages of conductorless playing was to give individual responsibility to the orchestra men so that they would pay more attention to their parts and interpret them more intelligently. This may be true, but there seemed moments on Saturday night's performance of the Symphonic Ensemble when the attack lacked the precision which it might have had under the direction of a capable leader. It would seem to this writer that there must always be a good deal of guess work, in the absence of a conductor, as to the opening tempo, the extent and duration of retards, accelerandos and pauses.

The Symphonic Ensemble includes some of the best players in New York, and if the feat of conductorless playing can be accomplished, this body of men should be able to accomplish it. At present it can only be said that the forth-

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PRESS COMMENT:

From Gazzetta Cittadina:

"Last night with a full theater was inaugurated the season at our Comunale with the opera Traviata of Verdi. In the lead among the interpreters was the protagonist, Senora Callavea, who proved to be a seasoned artist. She has a beautiful voice; she sings with great art and sentiment and showed an excellent schooling. In the aria of the first act she was acclaimed, and the public demanded with insistence an encore. She also had much applause in the duets with the tenor and baritone. Where she revealed herself to be a really great artist, worthy of the biggest theaters, was in the last act where, besides having sung with a great sentiment, she moved her audience because of her histrionic abilities."



Photo by H. Tarr

ADDRESS: 161 WEST 54th STREET, NEW YORK



MARION CASSELL,

pianist, a pupil of E. Robert Schmitz, who, with Barbara Lull, will give the first performance of Alexander Steinert's new sonata for violin and piano at the Pro Musica Concert at Town Hall, November 14.

coming concerts of this new organization will be watched with interest.

Tollefsen Trio

Augusta Tollefsen, pianist of fine ensemble-sense; Carl Tollefsen, violinist, even more experienced along these lines, and Robert Thrane, cellist, worthy coadjutor, presented an interesting program of chamber music at the Town Hall concert of November 3, before an audience of good size, which was moved to much enthusiasm. Especially was this the case with the Arensky trio, the dainty scherzo and the finale getting most applause. A Serenade by the Frenchman, Jean Hure (first time in New York), proved poetic, beautifully calculated music, but lacking in spontaneity. The concert closed with Saint-Saëns' youthful trio, opus 18, his first work of the sort, (his last work is numbered 150) full of melodic and harmonic beauty of the sort which claims and retains attention; a bachelor, Saint-Saëns devoted all his life to music, and accomplished a tremendous lot of work. This work received due meed of applause, and the individual merits of the participants came well to the fore.

Philharmonic-Symphony Children's Concert

Walter Damrosch conducted the Saturday morning concert for children given by the Philharmonic Symphony Orchestra. The music was well chosen, Mr. Damrosch's interpolations were amusing as well as instructive, and the children beautifully behaved. If these children grow up to constitute the future audiences at the Metropolitan, we have hopes of unmarred evenings at operatic performances there. Incidentally this reviewer, at least, has a suspicion that for some parents the "children's concerts" are more of an excuse than a reason; their enjoyment of the "show" is easily as apparent as the children's. The program consisted of the March from the Lenore Symphony (Raff), the Seguidilla from Carmen (Bizet), Trio for two oboes and English horn (Beethoven), Prelude to The Deluge (Saint-Saëns), and Perpetual Motion (Moszkowski).

November 4

Beniamino Gigli

Does one have to say that the Century Theater was crowded on the Sabbath afternoon when Beniamino Gigli, idolized opera and concert tenor, gave his recital there? Does one have to tell of his vibrant yet dulcet voice, his smoothness of emission and phrasing, his kindling temperamental output? And lastly, does one have to tell of the tumultuous enthusiasm of the Gigli hearers, and of the many encores he had to add to his regular program? Assuredly, one does not have to detail and amplify upon those self-understood facts.

Let one, then, merely say that Gigli sang the best known tenor arias from L'Africain and Pagliacci, and also delivered songs by Donaudy, Carnevali, Rachmaninoff (In the Silence of Night), Buzzi-Peccia, and an aria from Gomes' Lo Schiavo. Miguel Sandoval accompanied.

It remains to be added that Margaret Shotwell, a pianist from Omaha, assisted at the concert with some piano solos, and although the occasion marked her American debut (she has played much in Europe) the young woman revealed an assured stage manner and a confident and matured order of pianism. She has dexterous technic, good musical conception, and tone and temperament of the kind eminently suited for concert purposes. She was received warmly and encoored heartily. Her numbers included Debussy's Claire de Lune, Albeniz's Triana, De Falla's Dance de Feu, and Liebestraum and Mephisto Waltz, by Liszt.

Reinald Werrenrath

A perennial favorite in New York as he is elsewhere, it was no wonder that Reinald Werrenrath, the eminent

baritone, filled Carnegie Hall with a numerous band of devoted hearers on Sunday afternoon. His following always comes prepared to hear finished interpretations by a highly musical artist and skillful and gifted vocalist, and they never are disappointed.

Werrenrath usually strives to intersperse his programs with as much new matter as possible, but last Sunday he made up his list largely of "old favorites." There were ancient English and Irish folk songs (even Oft in the Stilly Night and Over the Hills and Far Away), Tosti's Good Bye and Beauty's Eyes, Clay's Gypsy John, and other popular concert numbers, some of the highest class, like Marx's Wanderers Nachtlied, two Brahms songs, Wolf's Biteroff, etc. One operatic selection made a solitary appearance, the Credo from Verdi's Otello.

The singer was in fine voice and that fact, together with impressive demonstrations of good taste, rare intelligence, and interpretative command, stirred the audience to long continued waves of applause. The encores included an effective setting of Sally in Our Alley, by Harry L. Spier, who also played excellent accompaniments.

Philharmonic-Symphony

A Sunday matinee at the Metropolitan Opera House marked the first of that series this season by the Philharmonic Orchestra. Willem Mengelberg conducted.

He gave a deeply felt and sensitively nuanced reading of Tchaikovsky's fourth symphony and made the most, in humor, deftness, and brilliancy, of Kodaly's Hary Janos suite.

Cornelius Van Vliet, that sterling cellist, was the soloist in the D'Albert concerto, and did himself and the fine work full justice. Van Vliet is undoubtedly one of the master cellists of our day, in tone, technic, and musicianship, and his performance aroused his listeners to kindling response to which the player had to bow many acknowledgments.

Musical Art Quartet

In the evening, at the John Golden Theater, that fine group of artists, the Musical Art Quartet gave great pleasure to an audience of connoisseurs of chamber music. Beethoven (G major quartet, op. 18 No. 2) and Ravel (String quartet) made up the program.

The G major, one of the earlier quartets of Beethoven, in which melody, perfection of form and perspicuity in the treatment of the voices are in grateful contrast to the complexities, broodings (not always pleasing) and sombreness of his late work in the same form, was given a warm-toned spirited and well balanced performance by this excellent ensemble. Most pleasingly in evidence were the sure mastery of Jascha Jacobsen, first violin and the warmth of tone of Mme. Romaet-Rosanoff, the fair cellist of the organization; which is no wise meant to minimize the sterling work of Paul Bernard, second violin, and Louis Kaufman viola.

Ravel's interesting work showed the versatility of the performers, demonstrating that they are equally at home in classic and modern music.

Friends of Music

Cimarosa in modern orchestral garb, and Verdi in secular mood gave pleasure to a large audience at the second concert of the Society of the Friends of Music in Town Hall on Sunday afternoon. Domenico Cimarosa (1749-1801) one of the most distinguished of the old Italian composers was represented by excerpts from his works, collated and orchestrated by Francesco Malipiero, gifted modern Italian. Three of the later works of Verdi, Stabat Mater, for chorus and orchestra, Hymn to the Blessed Virgin, for female voices a capella, and Te Deum demonstrated the great operatic master's powers in the realm of sacred music.

Under the title Cimarosiana Malipiero has constructed a suite in five movements similar to Mottl's arrangements for modern orchestra of Gretry and Rameau. Like Mottl he has contrived to conserve the quaintly beautiful atmosphere of the old tunes, at the same time lending them the glamour and effectiveness made possible by the modern orchestra. The pieces were spiritedly given by Mr. Bodanzky and his Metropolitan Opera players, and gave much pleasure.

Verdi's Stabat Mater and Hymn to the Blessed Virgin, splendidly sung by the chorus, were of special interest in that they showed the ability of the operatic giant to merge his intense dramatic spirit in the religious, providing a type of secular music that is at once intense, vital and serenely beautiful. Thus, the Stabat Mater might be said to excel Rossini's popular work of the same name, since Rossini was not able to get away from the operatic. The Hymn is a remarkable piece of choral writing, suggesting, in its pure voice leading and perfect balance the immortal Ave Verum of Mozart; and at the same time the thematic material has the passionate warmth of that of Trovatore or Traviata. Wonderful indeed was Verdi! In the Te Deum he did not reach the same heights as in the other two works, which are quite on a plane with his matchless Requiem.

Grace Cornell and Frank Parker

Last Sunday evening Grace Cornell gave the second performance in the series of four which she is presenting this season at the Booth Theater. The program was the same as that offered on October 28, and for the second time drew a large audience which showed appreciation of the art of the dancer. Supplementing the program Frank Parker again was thoroughly enjoyed in his inimitable presentation of dramatized songs.

Ethel Bartlett and Rae Robertson

The Guild Theater held a responsive audience on Sunday evening, when those interesting duo-pianists, Ethel Bartlett and Rae Robertson, recently arrived from England, gave a recital.

The program was varied and chosen to represent the new and old music. It included La Létiville, Couperin; La Juilliet, Piece for two Virginals, Giles Farnaby (16th Century) and the Mozart sonata in D major, for the first group. Next came the Haydn-Brahms variations on a theme (St. Anthony Chorale) and the third set of works proved most interesting; The Poisoned Fountain, The Devil That Tempted St. Anthony by Arnold Bax, which is dedicated to the pianists (given its first hearing in America), and Jeux de Plein Air, Germaine Tailleferre. Fugue in A minor, Daniel Gregory Mason; Sarabande, Leopold D.

Mannes; Les Nymphes, Gliere, and Andalusian Dance (Ritmo) by Infante, comprised the concluding group.

The pianists, a skilled team, lent variety and color aplenty to their interpretations. They are musically and were so in harmony that at times they seemed as one. An excellent tone and fine rhythm were also noted.

Ethel Bartlett and Rae Robertson's first appearance may easily be called a success. Their performance has all the novelty that the present day audience seems to crave.

Worth noting is the Sarabande by Leopold Damrosch Mannes, a dignified work in old-style manner, the key of B flat minor giving it worthy musical frame. The young composer, son and grandson of distinguished musicians, was in the audience, and heard a splendid performance, followed by appreciative applause. Two excerpts from the Arensky suite, opus 15, followed as encores, and the lively reception in the artists' room showed real interest manifested in the two extremely talented young pianists.

Samuel Gardner

At Carnegie Hall Samuel Gardner, violinist, offered a pleasing program on which figured several of his own compositions. He gave a performance that was thoroughly musicianly. His conceptions were vigorous, and he also showed an appreciation of delicacy and nuance in keeping with the character of each number. Mr. Gardner's own compositions were; Prelude No. 7 a whimsical conception in highly poetic vein, Coquetterie and Improptu. Judging by their effect on the audience, they should become popular additions to the literature of short violin pieces. The balance of the program consisted of Bach's Chaconne, numbers by Lilli, Sinding, a Schubert Rondo (arranged by Friedberg), and several of Kreisler's delightful tid bits. Mr. Gardner has many solid virtues both as violinist and composer, and his infrequent recitals in New York are always looked forward to by his admirers. His accompanist was Luther Gloss, who was careful and unobtrusive throughout.

Facts About Ernest Hutcheson

Ernest Hutcheson, pianist and dean of the Juilliard Graduate School of Music, who gave his annual New York recital at Carnegie Hall November 7, has played the piano from babyhood. He was born in Melbourne, Australia. His first public concert tour was made at the age of five and extended for two years throughout the Australian continent. At the age of fourteen he went to Germany, where he spent a number of years in the study of piano under Reinecke and Zwintscher and composition under Jadassohn. At nineteen he returned to Australia for a second tour, and then went back to Weimar, Germany, to study under Stavenhagen, who was known for his devotion to the great Liszt traditions, which may also be one of the reasons for Mr. Hutcheson's devotion to Liszt and why he has proved such an excellent interpreter of his works. Mr. Hutcheson enjoyed much success in Germany as a pianist, conductor and composer, which fitted him for his later work in the United States. For several years he was on the piano faculty at the Peabody Conservatory in Baltimore, but resigned to tour in recital throughout the United States, England, Europe and Australia, but particularly in Germany, where he was again acclaimed and deterred for a period extending somewhat over two years.

Mr. Hutcheson's compositions are numerous, among them being a symphonic poem, an orchestral suite, a piano-concerto, a concerto for two pianos and a violin-concerto. Many of his piano pieces have been published, and last year the Philadelphia Orchestra under Stokowski presented his Fantastic Concerto with the composer-pianist and Guy Maier at the pianos. At his recital on November 7 Mr. Hutcheson played several of his own compositions, the prelude and the caprice and also the Mendelssohn-Hutcheson scherzo from A Midsummer Night's Dream.

Curtis Graduate to Give Recitals

Henri Temianka, violinist, is the first graduate student of the Curtis Institute of Music to be sent on tour. While at the Institute he was a pupil of Carl Flesch, former head of the violin department. This season Temianka will give two New York recitals, the first of which is scheduled for Town Hall on the evening of November 15, and also will be heard in Chicago, Boston, Philadelphia and other cities, under the auspices of the Curtis Institute.

During the past summer Mr. Temianka appeared in concert in Europe, winning praise as soloist with the Scheveningen Orchestra, Ignaz Newmark conductor, and in a recital in the Beethovensaal, Berlin. The Allgemeine Zeitung said of his playing, "Technically perfect equipment; a bow arm of great subtlety and a tone of passionate warmth," and the Scheveningsche Koerier declared, "Temianka's debut was a feast of beauty."

Notes from the Bowie Studios

Ena Berga has just returned from Havana, where she sang with tremendous success in concerts she gave on October 26 and 28 for the Asociacion Nacional y Alumnas de Musica. Daisy Jean is back from some more successful concerts in Nova Scotia, including one at Acadia University. She has a very full season booked ahead, and will also make her fifth transcontinental tour. Beatrice Mack is rehearsing the role of Maid Marian in Robin Hood with the Brooklyn Little Theatre company; she will also sing Adela in the Bat.

Olga Myshkin, who sang in Robert Milton's production of Patience last year, has also been rehearsing with the Little Theatre company. Lillian Wilson has been reengaged as soprano in the quartet at the Union Tabernacle Presbyterian Church in Philadelphia. Conon Pyne sang four Irish songs on the evening of October 30 over station WBBC; he sang again on the evening of November 6.

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Metropolitan Opera

(Continued from page 10)

revealed a voice of beautiful rich quality, true to pitch, and one that should be heard to better advantage in more important roles. The tenor, Marek Windheim, gave a good account of himself as the lamplighter, also a limited part. He has a pleasing voice and uses it skilfully. It seemed peculiar that neither of the young newcomers was allowed to take a curtain call with the three principals.

AIDA, NOVEMBER 2

Aida, with its spectacular effects and its tragic clash of love between the Ethiopian and Egyptian Princesses, drew a capacity audience for its first performance of the season last Friday evening. The splendid cast was similar to that heard last year. Elisabeth Kethberg, always well-nigh perfect as to voice, now is considerably slimmer and therefore wore the mantle of Aida, histrionically as well as vocally, to the entire satisfaction of the most captious. She well merited the enthusiastic applause and appreciation of the audience. Margaret Matzenauer, in excellent voice, sang with romantic warmth and was dramatically effective as Amneris.

Frederick Jagel, the young American tenor who joined the Metropolitan forces last season, was the Rhadames. He was a success in the role at that time, but apparently he has spent some of the intervening months in giving attention to details, so that his portrayal last week was characterized by a finesse which won for him the sincere praise and congratulation of his admirers.

Mario Basiola injected dramatic intensity into the role of Amonasro. Ezio Pinza displayed sound musicianship and was convincing as Ramfis, while Joseph Macpherson sang the part of the King with dignity and authority.

This performance marked the debut of Aida Doninelli in the minor role of the invisible Priestess, and she created an excellent impression, singing with confidence and displaying a clear soprano voice true to pitch. The part of the Messenger was sung by Giordano Paltrinieri.

The incidental dances of the well trained ballet came in for the usual mete of applause, the soloist, Rita De Leporte, being especially well received. Her performance was graceful and spirited.

Serafin had command of his forces—orchestra, chorus and principals—at all times, and conducted with his accustomed vitality.

HANSEL AND GRETTEL AND PAGLIACCI
NOVEMBER 3 (MATINEE)

The Metropolitan's first matinee of the season was given to the children, and they came by the hundred to applaud the heroics of Hansel and Gretel. Humperdinck's delicately wrought little-folk opera was an incongruous companion for Leoncavallo's impassioned Pagliacci, which followed it on the same bill.

Hansel and Gretel, with its motifs, its ingeniously developed score, and the subtle imaginativeness, which seems so strangely Gallic, is always refreshing, and quite as pleasing to those who have grown up as it is to those who haven't.

Editha Fleischer, one of the Metropolitan's most dependable singers, sang Hansel with a surety which gave the role just the right abandon; and there was good humor in it, too. Queena Mario, lithe and full of joviality, made a quaint little Gretel, and Dorothea Manski's Witch was a gloating, weird old woman, squeaky of voice, and just wicked enough. Henriette Wakefield sang the children's mother well, and Gustav Schuetzenoff was a successfully blustering father. The Sandman and the Dewman were sung by Merle Alcock and Louise Lerch. The departing Artur Bodanzky conducted with his customary verve and imagination.

The curtain fell on the gingerbread children and parted again on the first notes of the good old Prologue to Pagliacci. The clown's tragedy was just as stirring as ever, and seemed even more so, after the eerie quiet of Humperdinck's fairy tale. Lauri-Volpi sang the heartbreaking soliloquies of Canio with great dramatic effect, and was greeted by a veritable storm of applause. His voice, of great volume and with a note of tragic color, is at its best in the tense, dramatic scenes which are profuse in Pagliacci. Nanette Guilford was an attractively intriguing Nedda.

The artistry and fine touches of Giuseppe de Luca's Tonio, in addition to his full, even voice, made it an outstanding performance of the afternoon. There was a note of foreboding in his very entrance, and so carefully planned was his characterization that it seemed to be the evolving point of the entire story. Angelo Bada sang the trifling role of Beppe well, and the Silvio of George Cehanovsky, whose voice is an excellent one, was more than good. Vincenzo Bellezza conducted.

LA JUIVE, NOVEMBER 3

Giovanni Martinelli scored a real triumph in his impersonation of Eleazar at the Metropolitan's first performance of La Juive for this season. One can readily say that he finds in this role one of his finest impersonations; it seems to offer the tenor genuine inspiration whereby he rises both to vocal and dramatic heights. The tenor was in excellent voice; his tones were limpidly pure, easy, and in certain parts there was a fine lyric quality which brought real tone pleasure to his listeners. In his dramatic moments the voice was rich and full, with a seemingly endless capacity for flights. Histrionically speaking, Mr. Martinelli made of the aged father a man of dignity, force, determination and pathos. It was such a completed whole that it would be difficult to name any particular points of perfection. However, no one can deny that in the first scene of the fourth act, when Eleazar finds Cardinal Brogni on his knees before him, Martinelli did an extraordinary bit of acting; he knows that, with his hands, the tilt of his head and the bearing in his walk, he can become eloquent, and this he was.

Florence Easton, as Rachel, was a fitting partner for the tenor; she sang very well indeed, her voice being particularly beautiful in the middle register. Her aria in the second act she delivered with artistry that incorporated a breathless restlessness with other admirable qualities. This was as it should be to convey the proper idea of the situation. Leon Rothier was "chez lui" as the Cardinal. One can always count on this artist to give a good performance of whatever he undertakes, for he has excellent judgment added to his other artistic abilities. He too was in good voice.

One must not forget Alfio Tedesco as Leopold, for his work is that of the seasoned artist and his singing has the fine line of bel canto. Charlotte Ryan, William Gustafson, Millo Picco, Paolo Ananian and James Wolfe completed the cast.

The ballet, in the third act, was especially delightful, in which Rosina Gallo and Bonfiglio led the charming diversion of La Tour Eucharante. Louis Hasselmans conducted.

SUNDAY CONCERTS, NOVEMBER 4

The first Sunday evening concert at the Metropolitan Opera House looked like a family gathering, with many familiar faces on hand, all full of the usual Sunday night spirit of joyous appreciation. This makes for enthusiasm, and so it was a fine night for all concerned, especially Falco and Vettori, soprano soloists; Wakefield, alto; Tokatyan, tenor; Basiola, baritone, and Ludikar, bass. These appeared in operatic excerpts from Boris Godunoff, La Gioconda, and the complete Cavalleria, the last-named in concert form, of course. Under the direction of Bamboschek things moved promptly, so that a riot of applause followed some of the climaxes.

Amsterdam Season Brilliantly Opened by Monteux

Carl Flesch and Bronislaw Huberman Delight as Soloists—Lhévinne Enthusiastically Welcomed

AMSTERDAM.—After a short summer rest, the doors of the Concertgebouw have once more been thrown open, and winter activities have commenced. The first concert was, of course, an event of social as well as of musical importance, and it could not have been otherwise than an enormous success, for everyone came prepared to be enthusiastic. Pierre Monteux was greeted with loud applause, and his splendid conducting held our interest as strongly as ever. Weber's sparkling Euryanthe overture, Schubert's charming youthful B major symphony, rarely if ever played here before, Debussy's La Mer; and Brahms' violin concerto, masterfully played by Carl Flesch, made an inspiring opening concert.

Another Schubert symphony, this time the so-called Tragic, in C minor, led off the second concert which became a scene of triumph for Bronislaw Huberman. The Polish violinist is one of Amsterdam's most popular soloists, and before he was allowed to play he had to bow for several minutes before the storm of applause ceased. He played the Bach E major, and the Szymanowski concertos, throwing himself into the intensely passionate phrases of the latter with an abandon that swept his hearers like a storm, but at the same time giving them an insight into that mysticism which is the essence of Szymanowski's work. The orchestra played its part masterfully—no easy task, as the tuttis are like passages in the most difficult symphony. Stravinsky's

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L'Oiseau de feu, which formed the closing number, was followed by an ovation for both Monteux and Huberman.
OPENING OF SCHUBERT CYCLE CROWDED

Schubert is dominating musical life here just now and the size of the audience that crowded into the small hall of the Concertgebouw for the first concert of a Schubert cycle revealed the great interest that is taken in his works. On this first evening the program comprised his octet for string and wind instruments, a string quartet and some songs. Ilona Durigo, one of Holland's most dearly loved artists, sang these vocal gems with great nobility of feeling and stirred her audience to a high pitch of enthusiasm. The Amsterdam String Quartet, comprised of members of the Concertgebouw Orchestra, deserves the highest praise for its performance of not only the quartet, but the octet as well. For this the four artists combined with other orchestra members and played with an excellence of ensemble that did justice even to the genius of Schubert.

LHÉVINNE'S PROWESS

Josef Lhévinne appeared in a piano recital here a short time ago and we were again struck with the marvellous ability of this artist. His program was typical of the kind one always heard a few years ago, the kind that always began with Bach and closed with Liszt. What one admires most in Lhévinne is his technical prowess, which is of such perfection that it is a thing of beauty in itself. K. S.

Music and the Movies

Roxy's

At Roxy's the prologue to the feature picture, Dry Martini, very characteristic of the theme, presents Henri Thermen, Jeannette Garrette, the thirty-two Roxyettes, ballet corps and chorus, and was enjoyed by the capacity audience on Saturday afternoon last. Retained for the second week is the Forbes Randolph Kentucky Jubilee Choir in a group of beautifully rendered melodies. A Roxy program would not be complete without some spectacular presentation, and the one this week is entitled The Enchanted Fountain. With specially designed scenery by John Wenger, one's attention is focused on Patricia Bowman, that skilled danseuse, assisted by Nicholas Daks, Michael Voljanin, Alexis Rothov and Jeannette Garrette, the charming little nine-year-old dancer, along with the ballet and chorus. The number is charming and evokes much applause. Selections from Samson and Delilah make up the orchestral offering and the rendition is admirable in every respect. Dry Martini, a Fox comedy, is highly entertaining.

The Strand

The much discussed picture, Show Girl, adapted from the successful novel and featuring Alice White, is the attraction at the Strand this week. The film is amusing but one rather bemoans the fact that "smart" captions are introduced when there is plenty of excellent material to draw from the book itself. However, this seems to be the privilege of the "movies," and now the "talkies." Rather amusing is Alice White leading the chorines in song, without ever moving her mouth, even though a burst of song greets one's ear.

The Warner Brothers' Vitaphone presentations—Harry Delf in Soup (providing many good laughs), Winnie Lightner in three entertaining songs, and William Demarest in When the Wife's Away—are high lights of the program as far as "talkies" are concerned. The topical review and Movietone News are added features.

The Cavalier

The Cavalier, in a limited run at the Embassy Theater, had, to our mind, one redeeming feature: a mighty well arranged musical score by Hugo Riesenfeld, that master of synchronizers.

Music on the Air

Due to the tremendous amount of political activity on the radio during the past week, many of the regular features on the air were postponed or cancelled, and the general schedule so disrupted, that a review of the musical programs seems hardly worth while. This department will be resumed in next week's issue.

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CHOICE OF THE MASTERS

Rhoda Mintz to Be Heard in Schubert Celebration

Rhoda Mintz, dramatic soprano and teacher of singing, will be soloist at a Schubert Celebration on Monday, November 12, in the Professional Woman's Club rooms in the



RHODA MINTZ,
who has resumed singing after having devoted the past three seasons exclusively to teaching.

Hotel Ansonia, New York. The concert will be under the auspices of the New York Matinee Musicale Club. Mme. Mintz will be heard in a group of Schubert songs, assisted at the piano by Berthe Van den Berg.

Mme. Mintz will appear extensively this season in concert, under the management of the Standard Booking Offices. She is accepting only a limited number of talented pupils, so that her teaching schedule will not conflict with the concert dates. The soprano also will be heard over the radio, and later in the season will give several radio programs with a group of her pupils.

Facts About the Ecole Normale de Musique of Paris

The Ecole Normale de Musique de Paris, under the direction of Auguste Mangeot, who is also the president of Le Monde Musical, was founded with the approval of the Minister of Education and is under the patronage of the Minister of Foreign Affairs. It enables students of all nationalities to perfect their work under some of the best French masters, such as Paul Dukas (composition); Nadia Boulanger (harmony and counterpoint); Alfred Cortot and Lazare Lévy (piano); Jacques Thibaud, Maurice Hoyo and Jules Boucherit (violin); Pablo Casals and Alexanian (cello) and Marcel Dupré (organ). Instruction is given by sixty teachers and assistants in all degrees of all the branches of music, according to the principles of intellectual technic. There is no age limit, and pupils are accepted at any time of the year. The school is situated on the Boulevard Malesherbes, Paris; all possible comfort is provided for the students; a concert hall with five hundred seats is in process of construction. More than two hundred Americans already have studied at the school. During June of this year a concert was given, under the patronage of Ambassador Myron Herrick, of works of Ernest Bloch, Mark Blitzstein, Carpenter, Chauber, Copland, Delaney, Fairchild, Griffes, Gershwin, Hill, Maganini and Myers, which shows the interest the school takes in American composers. J. C. Van Hulsteyn of Baltimore, Md., and Berthe Bert, New York, are American representatives of the Ecole Normale de Musique de Paris. During June



HAROLD HENRY,
pianist, who will give his New York recital at the John Golden Theatre on the evening of November 11. (Unity Studio photo.)

of each year pupils who studied in Baltimore and Washington with Mr. Van Hulsteyn are sent to the master classes of Jacques Thibaud, and those who studied with Miss Bert in New York, Philadelphia and Boston, to the classes of Alfred Cortot. These students, after examination, are granted a diploma from the Ministère des Beaux-Arts.

The Hall Johnson Singers in Rochester

ROCHESTER, N. Y.—The Hall Johnson Negro Choir gave a concert in the Baptist Temple, October 25, which aroused the enthusiasm of all those who heard them. The outstanding characteristic of their work is the closeness with which they come to the writer's idea as to how the old Negro camp meeting sings really should sound. This is primitive music that pierces the soul and vibrates through every spot of the body. To say that the singers were feted at this concert would be putting it mildly, as almost all their numbers had to be repeated.

Not only is this the opinion of the writer but of the other music critics present, whose feelings can best be judged by quoting them. William Costello of the Evening Journal said: "They sing with a fervor that is infectious. . . . It is the true Negro fervor that they put into their singing. Here was singing of real power and it was done just as we have always imagined the Negroes sang at their old camp meetings." In the Rochester Times Union, Amy Croughton voiced this opinion: "We are so very sorry for those who did not hear the Hall Johnson Negro Choir. . . . The choristers are capable of exquisitely delicate effects and again their voices pour together in broad surging masses of sound which are tremendously exciting. It is most difficult to convey to one who has not heard this truly remarkable band of singers, the charm of their performance. It lies partly in the rich, native timbre of the voices, heard now in plaintive recitative and now in rising and falling surges of harmony which have all the quality of the diapason organ tone." The writer in the Rochester Democrat and Chronicle expressed his appreciation of the work of this ensemble as follows: "The effect is that of complete sincerity. 'The real thing,' was the phrase heard from hearers last night. Whether the conductor secures this effect by permitting the individual singing sincerity to voice itself undisturbed by much discipline, or whether he has labored until he has got that art which conceals all evidence of artifice one cannot say; but the emotional racial sincerity that is so much to be desired is in the singing of this group. . . . The solos were sung as one knows they might be sung in the old Negro camp meetings. We have had nothing just like this since the earliest visits north of the first Tennesseans. The Hall Johnson Singers are capable of better choral niceties than were those early groups, but the spirit and manner of singing is the same."

Lucretia Goddard Pleases

Lucretia Goddard, lyric soprano and artist pupil of Mme. Vinello Johnson, sang a short program of songs and an aria from La Bohème before a distinguished gathering at a tea and musicale at the Hotel Majestic in New York on the

afternoon of November 4. Miss Goddard's voice, fresh and unusually pure in quality, gave a piquant touch to Mimi's air, and the songs, Brahms' Lullaby and Celle que je préfère of Fourdrain, were sung with charming simplicity. Mary Lawlor and Louise Brown poured tea.

Harold Eustace Key in New York

Harold Eustace Key, music director of the Canadian Pacific Railway, is in New York for a few days. It was under Mr. Key's able direction that the Canadian Music Festivals were held this year at Quebec, Winnipeg and Banff. Forthcoming Canadian festivals are the Old English Christmas Festival to be held in Victoria, B. C., commencing December 22; the Sea-Music Festival at Vancouver, January 23 to 26, and the Toronto Festival to be held next May.

Art Forum Concerts

The Sunday afternoon Art Forum Concert under Mme. Bell-Ranske's guidance found an interested audience on hand, October 28, when Harwill, composer-pianist, played parts from his new opera, Bella Donna, written in three simultaneous disagreeing keys. Some of this music had been previously heard, attracting attention of hearers, who either condemn or praise this radical output of tones.

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THE HILGER TRIO

A BUSY concert season has been booked for Elsa Hilger, Cellist; Maria Hilger, Violinist, and Greta Hilger, Pianist, comprising the well-known Hilger Trio. They started their seventh transcontinental concert tour on September 23d with a concert in Dubuque, Ia., at the Clarke College. This was their seventh appearance in that city and another Hilger concert at the Dubuque College will take place in November.



Early in October they appeared in Racine, Wis., Chicago, Ill., Kenosha, Wis., Cedar Rapids, Ia., and other cities.

The three sisters are also favorites with many Universities and Colleges throughout the States and Canada and have been engaged among others for the concert courses of St. Olaf College in Northfield, Minn., St. Peter, Minn., Hastings College, Hastings, Neb., Concordia Teachers College, Seward, Neb., Dana College, Blair, Neb., Penn College, Oskaloosa, Ia., Knox College, Galesburg, Ill., Quincy College, Quincy, Ill., on the course with Marion Talley, the Minneapolis Symphony Orchestra and others. This will be their fourth re-engagement in that city.

Their Fall tour will be concluded with a concert in Red Bank, N. J., with the Women's Club and one in Lakewood, N. J.

The Eastern States will be toured in January, part of February, part of March, April, May and June.

A Southern tour has been arranged for February and March with dates in Red Springs, N. C., State Teachers College, Greenville, N. C., Hollins College, Virginia and other places.

A few more dates available. Address
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MUSIC IN THE PUBLIC SCHOOLS AND COLLEGES

A Departmental Feature :: Conducted by Albert Edmund Brown

Some Observations on Music as a School Subject

By Albert Edmund Brown

Music is beginning to be "sold" to educators. Public School Music is comparatively a new subject in education though it has been in existence almost a century. Its great strides have been made in the last two decades. Now it is patent that nothing will supplant it. Why? Because the general educator is coming to be convinced of the ethical, cultural, social and recreational values which music may contribute—as nothing else can—to the process of making youth into desirable citizens.

There is nothing within the bounds of education which can so enrich the finer sensibilities as music. What text book medium has music's faculty to promote happiness and uplift, its tendency to create poise and sanity of thought, its aptitude to provide worthy recreation during leisure hours and relaxation for tired nerves? Millions of children trooped into the schools of the nation for a new year, a few weeks back. More than half of this great army began or resumed the study of music as a school subject. Widely differing procedures and results in the public school music field have been experienced in different localities because of its comparative newness in the curriculum. Also it has branched with great rapidity into such new phases as instrumental instruction, contest and appreciation. This rapid development has in many instances out-distanced the leaders who prescribe for its conduct.

In teaching of singing to the children in the schools of America four essentials should be taken into consideration. These essentials are Musical Conceptions, Voice Training, Music Reading, and Musical Interpretation. This program makes necessary the consideration of the professional, educational and cultural equipment of those who are engaged in directing this important work. A quarter of a century ago we got music into the schools but rarely into the system. This may have been due to the lack of standards in the training of supervisors of music. In those days musicians engaged in the teaching of music in the schools were not required to have the professional and academic background which practically all State educational authorities are demanding today. The importance of the study and application of pedagogy or psychology for music teachers was not considered. As a matter of fact, Psychology is every bit as important an adjunct to the teaching of music as in drilling Latin or compound interest into children's heads. Psychology is the entering wedge to the child's mind in all teaching, but fewer educators have recognized the fact so far as the teaching of music in the schools is concerned. Perhaps it is because the public school music idea is newer even than Psychology. Many splendid teachers have been untrained in psychology lore—but in most cases they have been teachers of adults. Grown pupils work on their own initiative with the guiding hand of the teacher. School children have no such initiative and psychology counts tremendously in approaching them, requiring that a successful teacher of music in the public schools must know psychology better and better as the field expands.

For illustration, a child's control of voice or his sense of pitch may be faulty. This does not prove him unmusical. To counterbalance the lack he may have an excellent sense of rhythm, and his pitch sense may trail along behind, gradually to catch up. The pupil may be inattentive and devoid of the power of concentration. His lack of such things does not class him as musically hopeless by any manner of means. By delving into the child's particular type of memory, a teacher may be able to prescribe for his benefit. A knowledge of the mind's working—especially that of the juvenile mind—will suggest many methods of treatment before the pupil's musicality is abandoned. With a background of organized knowledge and principles to be psychologically applied, the teacher may give beneficial treatment of the necessary sort to the mind. With experience, the teacher should become quick at diagnosis and sure at prescribing, as a physician does for the ills of the body. The mind is even more delicately attuned than the body, and hence calls for more skillful handling. Over and over again one sees teaching devices used mechanically and stupidly because there is no true understanding of the purpose they serve. Further than this, teachers may have no test for discriminating between the good and the bad; they can only use those things slavishly because they do not really understand them. They rush after the latest "method" and swallow it whole.

Music teachers are in a more isolated position than most teachers of other subjects. Music must always be, in a peculiar sense, specialized teaching. But music teaching should not be considered as apart from all other teaching. The problems that arise in the music class have often a very close analogy with those that arise in the literature of any other lesson. While each subject has its own special difficulties, each has also similarities from the point of view of the methods of teaching. Improved methods of teaching one subject has often affected the teaching of other subjects. But music has benefited very slowly this way because of this very isolation. Now that music is more truly considered an essential part of a liberal education and takes its place as a possible subject for matriculation and other examinations, perhaps this isolation will be less noticeable. Meanwhile music has as much need to be taught psychologically as any other subject, and it will always be taught wastefully and badly as long as it is taught unpsychologically.

Certainly it is true that some people have a natural flair for teaching, just as certain people have a flair for scientific discovery, or what-not; they seem to reach in a swift, unaided, intuitive flight what others reach by slow laborious and aided steps. The point is that we have not to cater to the genius in teaching, but to the ordinary teacher, and it is

probable that even the genius would have been saved some blundering by being properly trained.

It is possible that the reason that music and kindred aesthetic subjects seem to produce more natural teachers than other subjects lies in the force of personality and the contagiousness of enthusiasm, which play such a part in these subjects and which carry pupils easily over more difficult ways and less excellent methods because they are caught up and carried along toward a goal made to appear infinitely desirable and attractive. However that may be, without discounting the immense value of personality in a teacher, personality alone will not compensate for bad methods with the ordinary run of teachers. On the other hand, personality combined with good methods used intelligently can carry along successfully even the duller pupils.

Public school music will come into its own only when there is sufficient genius, art, and personality in music teaching to produce results impossible in literature. Music must be taught as no one on earth could teach the multiplication tables, the rules of grammar, or the facts of geography.

Music is as vital to education for domestic and social life as curved lines are in art. Vocational education is the straight line, music the line of beauty. It is within the scope of public school music to greatly reduce, if not entirely obliterate, the percentage of students who attain to university age without having acquired at least a passive interest in music.

Music as a Fundamental in Education

By J. Edward Bouvier, M.A.

Director of Music, Holy Cross College

Within the last few years, music study in the public schools and colleges has acquired a deeper significance. After many years of development along rather restricted lines, there is now a well defined movement towards liberalizing and broadening the study so that it may more fully attain its real purpose which is to make of our nation a music loving people. Leading educators and sociologists are agreed upon the important place that music must take in the well rounded education of the individual and of the people. Excellent results have been accomplished in the two branches of vocal sight reading and the singing of songs and choruses due largely to the influence of music study in our schools and colleges. Musical education of this kind, including the care of voices, must continue to be fundamental. Nevertheless, educators find that a certain kind of related, supplementary study adds greatly to the effectiveness of the course in music. The mere ability to read music no more insures a real love of good music than the ability to read our language insures a love of English literature. The cultivation of the finer sensitiveness to music is by no means a simple matter. It involves more than the love of beautiful sounds, more than the emotional response to tonal combinations. Music has definite form and proportion, and displays national tendencies, historical perspective, characteristics of individual composers, and other elements which the trained ear can perceive. These, when understood, increase immeasurably the capacity for enjoyment.

GENERAL OUTLINE OF STUDY (Appreciation)

1. Sensory Period:
 - a. For concentration:
 - i. Simple songs which may be learned by note.
 - ii. Descriptive pieces.
 - b. For discrimination:
 - i. Between pieces of different character.
 - ii. Between independent melodies and distinctive rhythms.
 - iii. Distinction between tone qualities.
 - iv. Through familiarity with musical literature.
2. Associative period:
 - a. Compositions with clear content to stimulate discrimination.
 - b. Instrumental compositions.
 - c. Principles of harmony.
 - d. The significance of form.
 - e. First lessons in history of music.
 - f. National music—as related to geography, history and literature.
3. The Orchestra:
 - a. Constituents.
 - b. Literature.
 - c. Musical Criticism.
4. Theory:
 - a. Acoustics—string vibrations, perception of sound, overtones.
 - b. The orchestra and its instruments.
 - c. Abbreviations and Signs, abbreviations of notation.
5. Relation of Psychology to Music:
 - a. The Nature of Music—Concept—mass and Psychic life.
 - b. Memory—Imagination—The feelings and emotions.
6. History:
 - a. Taking up the study of the lives of Giovanni Pierluigi Da Palestrina; Purcell, Bach, Handel and others, down to the present day. This includes the study of the early church music.

IN CONCLUSION

Manifestations of art are all about us, but our intellects are not sensitive to them. Recognition of beauty is a matter of education and culture, and we see beauty and truth only in proportion to our intelligence, others must reveal to us the things which they have discovered, as Ruskin says, "the greatest thing a human soul ever does in this world is to see something and tell what he sees in a plain way." "If we possess the power to enjoy a conception, we are second only to him who creates it for us."

Notes and Comments

A teacher who can't forget is quite as bad as the one who can't remember; everyone should remember to forget.

To benefit others you must be reasonably happy; there must be animation through useful activity, good cheer, kindness and health—health of mind—health of body.

All literature is advertising. And all genuine advertisements are literature.

Development of Public School Music in Flint, Mich.

By Wm. W. Norton

Each city has its own problem in developing the program of public school music, but so many of the problems are common to all systems that the knowledge of each may help progress elsewhere. Many good things are often opposed through ignorance or prejudice. Music education must demonstrate its educational value before superintendents, principals, boards of education, tax payers and parents can be "sold."

In promoting the music in the public schools, only the occasional exceptional child need be encouraged to enter the music profession, yet the majority of children will have a thrill added to their lives, and, as amateurs, may contribute to the joy of others. As performers they develop a wholesome activity during that period of their lives which is most dangerous. Even if performance were practically diminished to the zero point after graduation, the child has a definite musical possession which cannot be taken away from him. The investment is in the child, not in the voice or the instruments or music lessons.

In group work the children are actually living and embodying civic ideals as members of a community, doing their best because of a conscious responsibility to all other members of the same community. By its very nature it is an ensemble recitation furnishing an opportunity for citizenship that is seldom available in any other school activity except perhaps in a lesser degree in athletics or dramatics.

With the emphasis placed on the CHILD, and the use of music as a means of developing noble citizenship, school music at Flint has been promoted. That the musical side has taken care of itself is evidenced in the fact that at the last state contest seven first places were won out of a possible eight, and the eighth missed by only one-third point.

Miss Emeline K. Fisher, the present music supervisor, has promoted the vocal work of the Flint schools for a number of years; she also developed several grade school orchestras. The work in the high schools had a more or less haphazard development until 1917 when the Flint Community Music Association was organized with George Oscar Bowen as its head. A part of the support of the Association comes from the Board of Education, and in turn the Association looked after the music in the senior high school. Mr. Bowen resigned in 1920 and for a year Central High School offered no music though the Girls' Glee Club struggled for an existence through the enthusiasm of the girls. This remnant was found when William W. Norton went to Flint in 1921, to become executive and music organizer for the Flint Community Music Association and take charge of the high school music. Every attempt that spring to start other work was met with failure. There were three jazz orchestra groups in the school who were asked to form the nucleus for a school orchestra. The reply was "What is there in it?" meaning how much are we to be paid for playing in our own high school orchestra.

In the fall the Girls' Glee Club grew to forty, a mixed chorus of sixty-three was organized, composed of thirty-seven sopranos, twenty-three altos, one tenor and two basses. The orchestra started with twelve players, eight violins, one cello, one cornet, one trombone and piano. During the course of the year the orchestra grew to twenty-eight, sixteen violins, one viola, one cello, one bass viol, two clarinets, one mellophone, two cornets, two trombones, drums, and piano. This group entered the state contest. Enthusiasm ran high, extra rehearsals were held, and in May the many automobiles took the group to Mt. Pleasant, Mich., for the contest. The children seemed inspired and played much beyond their former endeavors. The Lansing orchestra played very well and each conductor was conceding the laurels to the other. When the adjudicator started the announcements he said, "The Flint group played the best of any, but first place goes to Lansing since they have an orchestra and the Flint group is not an orchestra." On returning home a member of the Board of Education desired to have the judge's comments explained. The result was, the high school music began to receive the attention of the Board, and the oboes, bassoons, French horns, etc., were supplied. The orchestra has had the state championship ever since, except one year.

In 1922 a teacher's institute was conducted for training teachers for the class method of instrumental instruction. Classes started with eight hundred and fifty in piano, two hundred and fifty in violin, some in flute, cornet, clarinet, and other instruments.

There had been no school bands, but the Flint Daily Journal had developed a newsboys band, the Y.M.C.A. had a band of older boys which grew out of a Presbyterian Church Band. Material became sufficient in the fall of 1923 to organize a high school band of thirty-eight players. In May the band won the state championship. The additional spirit aroused at the athletic and other events of the school with the championship as a climax, enthused the student body to vote to raise the money to uniform the band. By candy sales, nickels and dimes, \$2,200 was raised in two years. The money was advanced and the band blossomed out in the fall of 1924 in gorgeous black broadcloth uniforms with capes lined with red satin, the school colors. At present the band has eighty members, with a second band of thirty; the first band was sent to Gary, Indiana, for the contest in 1925, to Fostoria, Ohio, in 1926, and to Council Bluffs, Iowa, in 1927, and Joliet, Illinois, in 1928. Credit for this work should go to Neil Kjos, the director.

During the last two years the Central orchestra has been directed to state championships by Walter Bloch.

Jacob A. Evanson was brought to Flint in 1924 as an assistant in the Community Music Association and to develop

(Continued on page 25)

MUSIC IN THE PUBLIC SCHOOLS

Creative Opportunity the Open Door to Appreciation

By Inez Field Damon

Director of Music, State Normal School, Lowell, Mass.

In this matter which is about to come under discussion, no unqualified claim is made to originality, finality nor didacticism. It is presented as the outgrowth of a glowing conviction, reason and an open mind. Under the influence of these mental qualities, every school-room becomes a laboratory for kindly experiments which shall contribute to the establishment of a Science of Education.

Let this be our starting point: Without doubt, the blackest blot on the page of Pedagogy is the mistaken thought that the business of the teacher is to teach. Emphatically, it is not. Rather is it to see to it that the student learns. Many a co-failure of teacher and student is the result of the teacher's belief that his work is ended when he has completed the gesture of teaching. As a matter of fact, it is not even begun until the student's first reaching out in response takes place. Then the teacher's business gets under way. Page loudly the teacher who can so surround the student with the allurements of the unknown that the student will question the teacher instead of the teacher the student. And this applies to the teaching situation with students of any age, for all teaching is strangely alike in fundamentals from the kindergarten through college.

Education, then, resolves itself into a quest, and the co-seekers are the teacher and his students. This quest is not something apart from the dreams and desires common to all men, but is that quest which is common to all humanity—the quest for beauty. What is this thing called "Beauty"? It is the thing which every human being in the world is pursuing constantly, continually and persistently. From the savage, choosing certain beads from certain other beads for his necklace, to you and me, choosing a hat or a handkerchief from other hats and handkerchiefs, to a Rafael painting his Madonna, the actuating force is the unquenchable desire for Beauty—the Beauty ideal advancing, of course, as consciousness unfolds. Shall we analyze this thing called Beauty? Then, it is frankly symbolic, symbolic of Truth. It is never touched by opinions concerning it, it is never confined to forms which reflect it, and it is never completely attainable. Therefore the beauty of Beauty must ever lie in its quest—as in living, the joy is never in arriving at the ultimate goal but in travelling toward it. I take it, then, to be a prime function of education to awaken conscious relationships to constantly advancing ideals of Beauty. This may well be the point of view from which every subject in the curriculum is approached. However, for our present purpose, I shall confine it to the study of Art, in its three phases, Music, Graphic Arts and Literature.

May I point out, at this moment, that there is a distinct difference between approaching these three subjects through correlation—as three separate entities to be correlated,—and in treating them as three media of one subject, Art, each medium being capable of expressing the same message, and governed in that expression by the same structural laws—as for example, unity, variety, repetition, balance, etc. The first method is objective, and, I believe, less desirable. The second is subjective, and I am convinced, is right.

Let us see! The child is the sum of his own experience, even as you and I. In proportion as his experience is to disclose advancing ideals of Beauty, must his environment be beautiful. We cannot teach the beautiful through the ugly. Beauty is its own interpreter to the Soul of Man. Who would "parse" (hateful word!) the twenty-third Psalm? Who would analyze every heavenly piece of music until, like the forest which could not be seen for the trees, the music could not be heard for its themes? Let this go on record as an unqualified plea, first, last and always, for Beauty unanalyzed, and for continuous exposure to such Beauty.

But to stop here, how simple the teaching of the Appreciation of Beauty! Let the child hear beautiful music, see beautiful pictures, hear beautiful poetry—and the work is done! Not so! This is not the end, but the beginning. The work is not done. Just this much is done—and no more. The areas of the child's spiritual responses are enlarged as the sum of his own experience; he is so much the greater, and so much the more will his spirit leap to greet Beauty—IF—(and this is the point of the whole matter)—if through the avenue of creative expression his appreciation of it be developed. It must be borne in mind that true appreciation is never passive and impersonal, but ever active and personal—that is, it always includes expression as well as impression and it must constantly relate itself to the life of the individual. Such relation may come through associated interest; one, in looking at a picture, experiences an emotional reaction similar to that evoked by a similar situation in actual experience. A picture of a woodland brook with mottled flecks of sunlight, might recall an afternoon actually spent in such surroundings, and contact with the picture would cause all the joys of the afternoon to be relived in retrospect. Appreciation through direct interest relates not so much to the content as to the technic involved. If one has ever attempted to work in water colors or to compose a song—let us say,—he will much more keenly appreciate the worth of an exquisite water color or a beautiful song. In the case of the child, the span of his emotional experience is so short and so lacking in self-analysis, that while the associated interest does carry over to some extent, still it is the direct interest which proves the open-sesame to our situation.

To be definite, suppose a student to be confronted with a piece of music, and be requested to ask himself, "How does it make me feel?" It will be readily seen that this procedure makes it impossible for him to preserve an impersonal attitude toward Art, since the question which he must ask himself after meditation—always after meditation—is, "How does it make me feel?" This is equivalent to acknowledging that it does something to him. Bear in mind that our cause is to make appreciators of Art. Is not the first requisite for such appreciation that Art should "do something to us"?

The immediate next step is one of expression. "Make a sketch or a poem which makes you feel the same way the music makes you feel." Here a wide variety of reactions arises. Some delightful, some doubtful and some impossible sketches result. Frequently a lovely thought is present without the means of expressing itself. Perhaps this is as happy a situation as could be found, for surely having something to say and having no tools for saying it is much more to be desired than having the tools and nothing to say! Has not too much of our education been just that? In such a case, the student simply states what he would say through a sketch or poem if he could. The solution is then the simplest thing in the world, for what more perfect motivation could there be for art and literature classes? What could drive the student more directly to discerning study of the masters than just this? And is there not a kind of sotto-voce conviction on the part of educators that this is the right end around for the educational process, anyway?

I have asked myself whether I am preaching to my students a process tenable under all circumstances, this asking one's self "What does it do to me?" Having deliberately exposed myself to numerous and varied forms of Art including the so-called "modern" and "ultra" variety, and having asked myself the question "What does it do to me?" I have arrived at this conclusion: I do not for one moment hesitate to say to my students, "After reasonable consideration of it, ask yourself what it does to you. If it elevates you, if your spiritual mercury rises, study it, nurture it. If it degrades you, if your spiritual mercury goes down, drop it. Forget it." May this not be the ultimate test for isolating and identifying all beauty?

If it still be objected to all this, that Beauty subjected to the anatomical process ceases to be Beauty and that its message is lost in contemplation of its structure, let it again be said that if the student is surrounded with Beauty—and this is possible with very simple things close at hand—there is no danger that his own Beauty sanctuary will be neglected but every assurance that it will be enriched, as he learns to speak the language of that Beauty through intelligent expression. Again the objection is sometimes raised to this effort to translate Beauty from one form to another, that no great Art ever comes into being that way, that great works are born only from life's great experiences. This objection becomes invalid when it is perceived that no effort is being directed to the end of bringing great Art into existence. In this education business where we are dealing with student groups of all types and tendencies, we are interested only in developing latent capacities for the appreciation of Beauty. If slumbering thought can be awakened to the preception of the existence of fields of activity of which it never dreamed—even though it cannot gambol freely in those fields—is it not so much the better for the awakening? And if along the way a genius is given the opportunity for a morsel of self-expression which shall be to us the "high sign" that here is a special gift to be loved and nurtured to fruition, we shall not have lived in vain. Let us answer the call and give thanks!

I do not for one moment flatter myself that this approach to teaching youth by means of Art, will be instantly, fervently and unanimously adopted. It is too smashing to brittle precedent!

Any course of study which pursues the path of the Beauty quest must be really a "course," a fluid procedure, which, as a river in its course touches its banks to spots of beauty, touches the life of the student to constantly advancing ideals of Beauty. (Too many of our courses of study are frozen rivers!)

Since "Faith without works is dead," the following specimen of "works" is offered. This poem was written by a Normal School student as her literary reaction to the picture "Hilltop," by Maxfield Parrish:

HILLTOP

When life seems narrowed down to dust,
When dreams and hopes are gone,
And I see God with blinded eyes
Yet feel myself a soul forlorn,
My feet turn toward the highest hill
Where I may feast my hungry eyes
Upon a wider world, and find
The dreams for which my spirit craves.

Beyond the purple hills that hide
Horizon's edge, I cannot see
Nor can I see beyond the hour
What fleeting days will hold for me.
And I care not so much, yet I
Would dream my dreams, and hope, and try
To rise above myself and see
The world with eyes that glorify.

Kentucky News

Jefferson County, in the State of Kentucky, has just elected two regular supervisors of music. This is the first time that music in the schools has been sponsored by the County Board. There are sixty schools and five high schools. It is to be hoped that other counties in Kentucky will follow this example. The appointments in some of the positions are as follows: Catherine Mathis has gone to Danville as Supervisor of Music; Mary Mildred Hunt has accepted a position in Louisville; Gwendolyn Haynes has gone to Murray; Catherine Stum has transferred to Mount Sterling; Minnie Selby is in Anchorage; Nannibell Woodward has accepted a position in Jenkins; Minnie Selby, Evelyn Allensworth, and Mrs. Jessie Beard have recently been taken into the Pi Kappa Lambda, National Honorary Musical Fraternity connected with the Louisville Conservatory of Music.

New Placements

Through the placement service of the Ithaca Institution of Public School Music, the following graduates of the class of 1928 have been placed in positions: Winnifred Bagley, Briar Cliff Manor, N. Y.; Marie Barton, Endwell, N. Y.; Elenita Benjamin, Letchworth, N. Y.; Olive Billhime, Sherrill, N. Y.; Elizabeth Carrington, Middletown, N. Y.; Mrs. Lee Small, Trumansburg, N. Y.; Norma Covert, Wierton, W. Va.; Kathryn G. Hill, McKeesport, Pa.; Ruth Konwiser, Newark, N. Y.; June Laughlin, Youngstown, Ohio; Mary Mason, Groton, N. Y.; Sara Miller, Youngstown, Ohio;

GALLERY OF SUCCESSFUL MUSIC SUPERVISORS

RICHARD W.
GRANT,

past president of the Eastern Music Supervisors' Conference, is the director of the Department of Music of the Pennsylvania State College. Mr. Grant is a well known figure in the field of Public School Music and in Music Education. Prior to assuming his present position in 1923 he was for eight years Supervisor of Music in Winchester and Lexington, Mass., where the high quality of his work gained for him an enviable reputation as a teacher. Mr. Grant is a charter member of the Eastern Conference and has served for a number of years on the board of directors. He is also a past-president of the "Pulse Club," an incorporated organization of New England supervisors, and a member of the Alpha Zeta chapter of the Phi Mu Alpha Sinfonia fraternity of America. Under Mr. Grant's direction the Department of Music at the Pennsylvania State College has made marked advancement. His conducting of the glee club of the college has produced wonderful results. The glee club and Director Grant went to Europe during the past summer.



Stanley E. Porter, White Plains, N. Y.; Mildred Scott, Bel-lows Falls, Vt.; Mary G. Smith, Clarks Summit, Pa.; Frederick F. Swift, Ilion, N. Y.; Margaret Walkingshaw, Wilkes-Barre, Pa.; Doris Wilhelm, Waynesburg, Pa.; Christine Drude, Austin, Pa.; Esther Kuntz, Highland Park, N. Y.; Donna W. Small, Newark Valley, N. Y.; Elizabeth Lawrence, Wilkinsburg, Pa.

Flint, Mich.

(Continued from preceding page)

the theory courses and vocal groups in the Central High School. His A Cappella Choir was heard this past spring at the National Conference of Music Supervisors in Chicago and pronounced by many to be the outstanding individual group. These eighty singers are about evenly divided between boys' and girls' glee clubs. Mr. Evanston developed the Opera Chorus, another group which is responsible for the chorus work of the operas presented. This group is now directed by Olaf C. Christiansen, son of F. Melius Christiansen, director of St. Olaf Choir. The choruses are largely sophomore groups whose voices are developing and whose ability to sight read is being improved.

Last year the Central High School offered twenty-two courses in music, sharing the personnel of four men with the Junior College, Jacob A. Evanson, Neil Kjos, Olaf C. Christiansen and Walter Bloch. The same program is being developed for Northern High School. The instrumental work is now in the hands of Edmund Alubewicz. The vocal and theory is now taught by LeRoy Daniels.

The four Junior High Schools each have one instrumental and one or two vocal teachers. Emeline K. Fisher supervises all vocal work of the Junior High School and there are special teachers for the twenty-four grade schools.

The instrumental class lessons in the grades, aside from piano, percussion and harp, are taught by two full time instructors who visit each school one a week. Miss Fisher uses about ten part-time piano teachers for the class lessons in the grades.

The Flint Community Music Association is doing everything in its power to help the school music development while helping to promote about thirty activities outside the schools.

The music teachers in the Senior high schools and some in the Junior high schools have the baccalaureate degree. Superintendent of Schools C. V. Courter recognizes the educational value of music and he has made possible its splendid program. Many of the school principals are cordial, others are gradually being converted to the idea of intensive music study. The Board of Education is helping in every way possible.

NEW TEACHING MATERIAL

REVIEWS

(Clayton F. Summy Co., Chicago, Ill.)

Christmas in Peasant France, a Chant of the Nativity, compiled and arranged by Mari Rues Hofer.—A Christmas play introducing noels, Chansons, and traditions of the people; French and English words. The incidental music is by H. Cortland Cronk.

Gooseland, words and music by Elizabeth Van Olinda Curtis.—Fairly operetta for boys and girls, easy to costume, with fifteen characters from the Mother Goose Rhymes.

Mother Nature Songs, words by Kate Berry Reed, and music by Henrietta Coughtry Stevenson; illustrations by Corina Melder-Collier.—Finely melodic, easy accompaniments, no parts, single melodic line.

The Three Bears, operetta for children, by Sibyl Croly Hanchett.—Based on the story of The Three Bears; no part singing, short and well-adapted to the early grades.

In Old Virginny, operetta for Junior and Senior High School, words and music by Sazine, Laurene and Hattie-belle Shields.

Philadelphia Premiers Ariadne on Naxos

(Continued from page 7)

Jourdain, whom Moliere depicts as an ignorant social upstart.

After the Stuttgart premiere, the work was shortened and generally revised, and had a renewed birth, this time at Dresden. The refurbished Ariadne (and this was used in Philadelphia) drops the Moliere prelude entirely and the story concerns itself with a snobbish Viennese nobleman who engages an opera company and a troupe of buffo comedians and dancers to entertain his guests after dinner and insists that both performances take place simultaneously so as not to delay the pageant of fireworks scheduled to begin punctually at nine o'clock.

The prelude of the piece deals with the dismay of the composer and the jealousies and rivalries of the opera artists and their lowlier colleagues of comedy and dance. The one act opera follows, and is the tale of Ariadne proper. She has been abandoned on the desert island of Naxos by the faithless Theseus. She bewails her lot and begs for death. Najade, Echo, and Dryade, a trio of merry maidens, try to cheer Ariadne with a philosophy of joy, but in vain. Finally Bacchus appears, a young god whom the unfortunate Ariadne mistakes for Death. She casts herself into his arms, only to find that they are the arms of love.

Interspersed throughout that serious and classic action are the comicities of Zerbinetta, the dancer, and her clowning companions, thus necessitating Strauss to practically parallel two completely different styles of vocal and orchestral composition. In fact, there are four styles, the Ariadne-Bacchus episodes being dramatic and lyrical, Zerbinetta's measures consisting largely of coloratura, and the comedians singing lively refrains in dance rhythms.

Strauss has solved the problem like the marvelous master he is. His descriptive recitatives in the prelude, characterizing the prima donna, soubrette, clowns, composer, music teacher, and major domo, are instinct with clever and humorous touches. The music of the Ariadne act is as fine as anything that the Strauss muse has brought forth. The dignity of Gluck and the eloquence of Mozart are in the strophes with which Ariadne laments her misfortune. The

trio of maids sings music as fluent and lovely as that of Wagner's nixies in Rheingold. The Bacchus-Ariadne duet climaxes in some writing of the most expressive lyrical purity and beauty. And at appropriate places in the act, the comedians sound their lays of Viennese (Rosenkavalier) flavor, and Zerbinetta carols coloratura embellishments of exquisite charm and inordinate difficulty.

With his purposely small orchestra, Strauss does wonders in instrumental colors and combinations. It is a score that stands as a model of its kind.

In the way of fault finding criticism, the only things that suggest themselves are the length of some of the passages between the lovers, and the lack of variety in the action of the comedians.

This charming Ariadne on Naxos had the benefit of an excellent performance held together cohesively and made to move propulsively by the invaluable Alexander Smallens, who revealed all the beauties of the precious Strauss music.

Alma Peterson was a statuesque and handsome Ariadne, whose vibrant tones and smooth singing manner were admirably suited to both the dramatic and lyrical demands of her role. Irene Williams, another artist of experience, scored decisively as the harassed Composer, and achieved much appealing vocalism, especially in her final air of the prelude. She acted with spirit. Charlotte Boykin (making her first appearance in America) was the Zerbinetta, and gave a brave account of a part that seemed too much for her in the requirements of voice and delivery. She showed agility in coloratura and sound musicianship in following the weavings of the orchestra, but the Zerbinetta utterances presuppose a very challenge in brilliancy and assertiveness. In other roles Miss Boykin will be far better suited. She looked exceedingly pretty and acted with the necessary coquetry and airiness.

Of the men, Judson House stood out as Bacchus. He has authoritative presence, some ringing tones, and correct stylistic manner. Nelson Eddy, a polished baritone, was of marked excellence as Arlecchino. The sweetly singing trio of maids consisted of Elizabeth Harrison, Helen Jepson (first operatic appearance) and Maybelle Marston.

Others in the cast were Reinhold Schmidt, good as the Music Teacher, Albert Mahler, Robert Elwyn, Clarence Reinert, and Emil Kramer, the Major Domo, who spoke his German lines with delectable sense of their humorous import.

The costumes were correct and tasteful, the scenery carried out the illusion; the stage management in the lively prelude showed intelligence and resourcefulness.

Before the performance a dinner was given at the Hotel Warwick to Mrs. Tracy, and the visiting critics and musicians, by Mr. and Mrs. Bennett E. Tousley. Among those from New York, who attended the performance were Richard L. Stokes, Lazar Saminski, Oscar Thompson, Olin Downes, Leonard Lieblich, Emerson Whitthorne, Herbert F. Peyser, F. D. Perkins, Howard Shelley, Estelle Lieblich, May Stone (who sang Zerbinetta at the original European performances of Ariadne), William Brady, Nina Lederman, and others.

Least credit be forgotten where it is due, mention of those responsible for the success of the premiere should include

Paganini In Picture and Document

IN this issue appears the first half of a series of hitherto unpublished pictures, documents, letters and other interesting material concerning Nicolo Paganini. This rare collection was recently purchased by Maia Bang Hohn, through whose courtesy it is published in the MUSICAL COURIER.

The first installment, printed today, includes: pages from Paganini's famous Red Book; statement of receipts from his fifteen phenomenally successful concerts in London; cartoons; contracts; his green leather pocket diary and pages from it; music manuscripts; rare photographs of his birth-house and traveling coach; his expense journal and pages from it; diplomas from various conservatories; extract from a Trieste Journal, in which Paganini denies ever having been in jail for the murder of his wife; various letters to lawyers, and poems dedicated to him.

The second and concluding installment, appearing in the issue of November 15, will include: interesting correspondence perhaps the most interesting of which is a letter from Mr. T. Watson, a manager sojourning in America begging Paganini to take advantage of the fabulous terms he offers; diploma of the Order of St. George from Marie Luisa, together with the envelope in which it was delivered; a cast of his right hand; picture of his villa; prescriptions and letters from his physicians; a recipe for a soft drink; inventories; the house in which he died; his tomb; autographs, including his last words; his will; cartoons; poems and lithographs; diploma from the Institute of Genoa; letters from his family, and other material.

John Thoms, assistant musical director; Karl T. F. Schroeder, stage director, and Ethel De Coursey, stage decorator.

Marion Claire's Notable Achievements

To sing under the batons of two of the greatest living composers, and to win their unequalled praise for her delineation of the roles in which she appeared, is an honor which comes to few young artists. Such has been the experience of Marion Claire, lyric soprano, who made her first appearance with the Chicago Civic Opera on November 1, when she sang Mimi in La Boheme. It was in this role, incidentally, that Miss Claire made her debut in Italy, just two years to the day on which she sang the Chicago performance.

Miss Claire had a sensational success at the Staats-Opera, Berlin, where she first sang Elsa (Lohengrin), and received more than thirty curtain calls after her great scene in the third act. Later, she sang Sophie in Der Rosenkavalier with the composer, Richard Strauss, conducting. When afterwards he presented her with an autographed photograph of himself, he said: "You have a great artistic future."

At the Verdi Theater, Padua, Miss Claire sang ten performances of Pagliacci under Mascagni's direction, and he, also, was enthusiastic over the young singer's art. He presented her with the tamborine which she uses in her entrance scene. It is inscribed: "To my charming Nedda, Marion Claire, in memory of our ten performances together at Padua." He also wrote to the singer's father, Horace Wright Cook, a letter of warm praise, which he sent with an autographed picture of himself. "These two experiences were particularly inspiring," said Miss Claire, who has reached her goal at an age when most singers are just beginning.

The combination of brains and beauty which Miss Claire possesses has been a strong asset to her. She is a thorough musician, having studied the violin for many years, beginning almost from babyhood, and she is also an excellent pianist. This she says has been of invaluable help to her in her work, as it enables her to learn roles with much more facility than if she were dependent upon an accompanist. Miss Claire is a Chicago girl, born and reared at Lake Bluff, and represents the good middle class which is the backbone of America. She has never known poverty, but neither has she known great wealth. She has just made the most of the talent bestowed upon her by nature, and her motto is the Chicago slogan, "I Will." She is an ardent sportswoman, and by long hikes, horseback riding and swimming, keeps herself fit; she has a record of never missing a performance. She is a conspicuous example of Americanism at its best—that is, of the development of natural endowments through seriousness of purpose backed up by plenty of hard work.

Maazel's European Success Continues

Maazel continues to arouse the greatest enthusiasm on his concert tour of Europe. One of his most recent appearances was in London, where, according to a cable, his debut was an emphatic triumph, 3200 people being unmistakably enthusiastic and the press unanimously favorable. In fact, Maazel was so well received that Lionel Powell booked him for several additional concerts.

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Sings with entire ease. Uniformly pleasing quality and considerable power and range. She gave a fetching rendering of the Old English ballads, and was compelled to respond to several encores.—*Grand Rapids, Mich., Herald*.

Splendid vocal style, color, quality and a wide range.—*Chicago Daily News*.

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Personal Glimpses of Paganini: His Life in Picture and Document

Born in Genoa, October 27, 1782, or February 18, 1784

Died in Nice, May 27, 1840

Documents from the Maia Bang Hohn Collection

Translations by Margherita Tirindelli

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MAIA BANG HOHN

THE following interesting insight into the life of Paganini has been made possible through the courtesy of Maia Bang, authoress of the well known violin method. Recently Miss Bang came into possession of a very valuable collection of personal effects of Paganini. This has come about through the fact that all the material which Paganini left behind went to his son, Achille; this included his papers,

documents, etc., and these the Baron Attilo, son of Achille and grandson of Paganini, augmented by carefully gathering whatever letters and other articles he could find from the friends and associates of Paganini. The Baron never allowed any of this material to be published, feeling that it would diminish the value of the collection. It was not so very long ago that the collection was offered to the Municipality of Genoa, but because of its high value the city was unable to buy it. Most of the music manuscripts went to the Heyer music collection and the remainder of the collection was bought by Joseph Baer, of

Frankfort-am-Main, from whom Miss Bang recently purchased it. Miss Bang feels that the life of Paganini will have to be rewritten owing to the great fund of information, gathered in this collection, which has previously not been available. Miss Bang is very anxious to rewrite the life of Paganini and this past summer has been in Europe collecting every available authentic picture to appear in the new biography which she has undertaken. Her plan is to publish the material in two volumes, one of the biography and the other of the entire valuable collection.

The material here published is arranged chronologically as far as possible.

IN the violinistic Hall of Fame, Paganini, like Liszt in piano annals, occupies a niche distinctive and exclusive. While some of his contemporaries and successors undoubtedly excelled him in musicianship, objectivity in interpretation and seriousness of purpose, the name Paganini still stands for the acme of qualities purely violinistic, just as it did in the days when the attenuated, eerie violin sorcerer was electrifying Europe with his dazzling feats of virtuosity.

Inasmuch as Paganini died in 1840, no living person could have heard him, with the possible exception of one or two of the world's oldest inhabitants; so we must depend on the written word for our estimate of his powers. Through the mass of romantic, sensational literature that was evoked by the man "in league with the devil," we can glean that his playing must have been characterized by the most extraordinary dash, persuasiveness, originality of style and sensationalism, all resting, however, on legitimate technical accomplishment of the highest order. With his tricks of playing whole pieces on one string, changing the tuning of the instrument to produce new effects, and the various other traits of charlatanry which he affected, we of today are not concerned. A man whose skill impressed Liszt to such an extent that he retired for a year to readjust his own immense technical resources; whose compositions were of such an order as to inspire Schumann, Brahms and Liszt to make piano transcriptions of them; whose concerto is still regarded as a violin classic; and, finally, who bequeathed to violinistic posterity a number of technical inventions of real and lasting value, must have been an extraordinary artist in the highest sense. And thus he was and still remains the peerless Paganini.

Curiously enough, it was not until he was a middle-aged man that Paganini left his native Italy, where he had been famous since his ninth year, and gave the rest

Paganini the Peerless

of Europe the opportunity of hearing him. He first appeared in Vienna in 1828, at the age of forty-four; three years later he made his debut in Paris, then proceeded to London, where in one season his emoluments reached the unprecedented sum of about £17,000. His really great achievements thus covered a period of only about ten to twelve years, as he was carried off in 1840 by laryngeal phthisis, a disease from which he had long been a sufferer.

Personally, Paganini has generally been depicted as a man of dissolute habits, addicted to gambling, drink, and other forms of dissipation; but it is very probable that those tendencies were greatly exaggerated

by those who wrote of them. An artist, to attain such a degree of perfection, must spend a great part of his life in practising, and that, we read and know, Paganini did. His reported niggardliness, also, does not seem to rest on fact, as he is known to have donated large sums to charitable purposes. The violin wizard, it is certain, possessed the instinct of the showman, and it is possible, and even likely, that he was instrumental in spreading some of the racy reports about himself. Such a course would have been quite in line with the other artifices that he employed in focusing public attention upon himself.

Paganini's contributions to the technic of the violin include the artificial or "stopped" harmonic, which greatly extended the range of the instrument, the left hand pizzicato, which he used to accompany melodies played on a different string, combined pizzicato and arco passages, and the execution of chromatic scales with one finger.

His legacy to the literature of the instrument is, as already pointed out, also of considerable value, the celebrated twenty-four caprices being regarded by the violin world as priceless treasures.

A select few of his many fantasies (themes with variations) still figure on the programs of violinists who are able to play them.



NICOLO PAGANINI

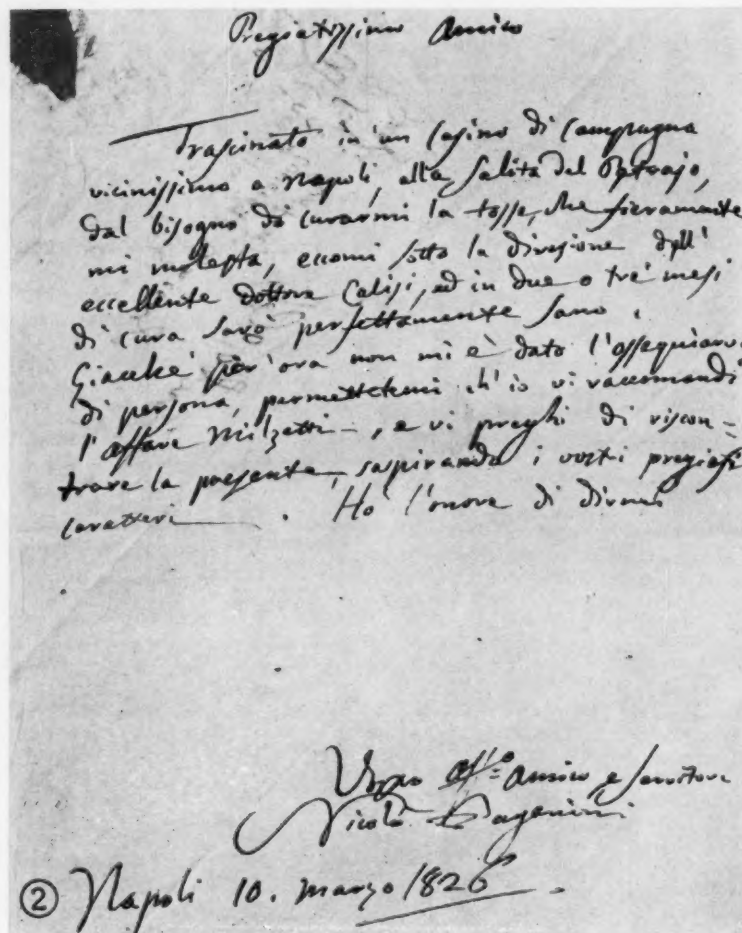
(Reproduced from the Bruckmann Portrait Collection)

Personal Glimpses of Paganini: His Life in Picture and Document



(1) THE BIRTH-HOUSE OF PAGANINI.

In front of this historic dwelling, his grandson, Attilio Paganini, is standing. The house is situated in the Alley of the Black Cat, No. 58, in Genoa. The white marble tablet on the house reads: "A great honor fell to the lot of this modest house in which, on the 27th of October, 1782, Nicolo Paganini, unsurpassed in the divine art of tone, was born to the glory of Genoa and to the delight of the world." It seems that the actual birthday of Paganini is a mooted question and historians vary between the dates February 18, 1784, and October 27, 1782. The authorities of Genoa favor the latter, although Grove uses the former. Baron Attilio, shown, is the son of Paganini's son, Achille.



(2) FACSIMILE OF A LETTER BY PAGANINI.

This was written to his lawyer, Vincenzo degli Avitoni in Bologna, dated Naples, March 10, 1826. From time to time Paganini had to go away and take some sort of cure for the illness of which he finally died—tuberculosis of the larynx. Under no conditions, however, did he let his business interests wane, and one finds him constantly admonishing his lawyers about his various interests. The letter reads: "Esteemed friend: Having been brought to a lodging in the country on the heights of Patrajo, which is very near to Naples, because of the need to cure my cough, which seriously molests me, I find myself under the care of the excellent doctor Calisi, under whose care, in two or three months, I will be perfectly well. Since for the time being it is not given me to pay you my respects in person, allow me to recommend to you the matter of Milzetti and I pray you to answer to this note expressing your valued ideas. I have the honor of being your affectionate friend and servant, Nicolo Paganini." Records do not show who Milzetti was, probably someone who owed Paganini money.



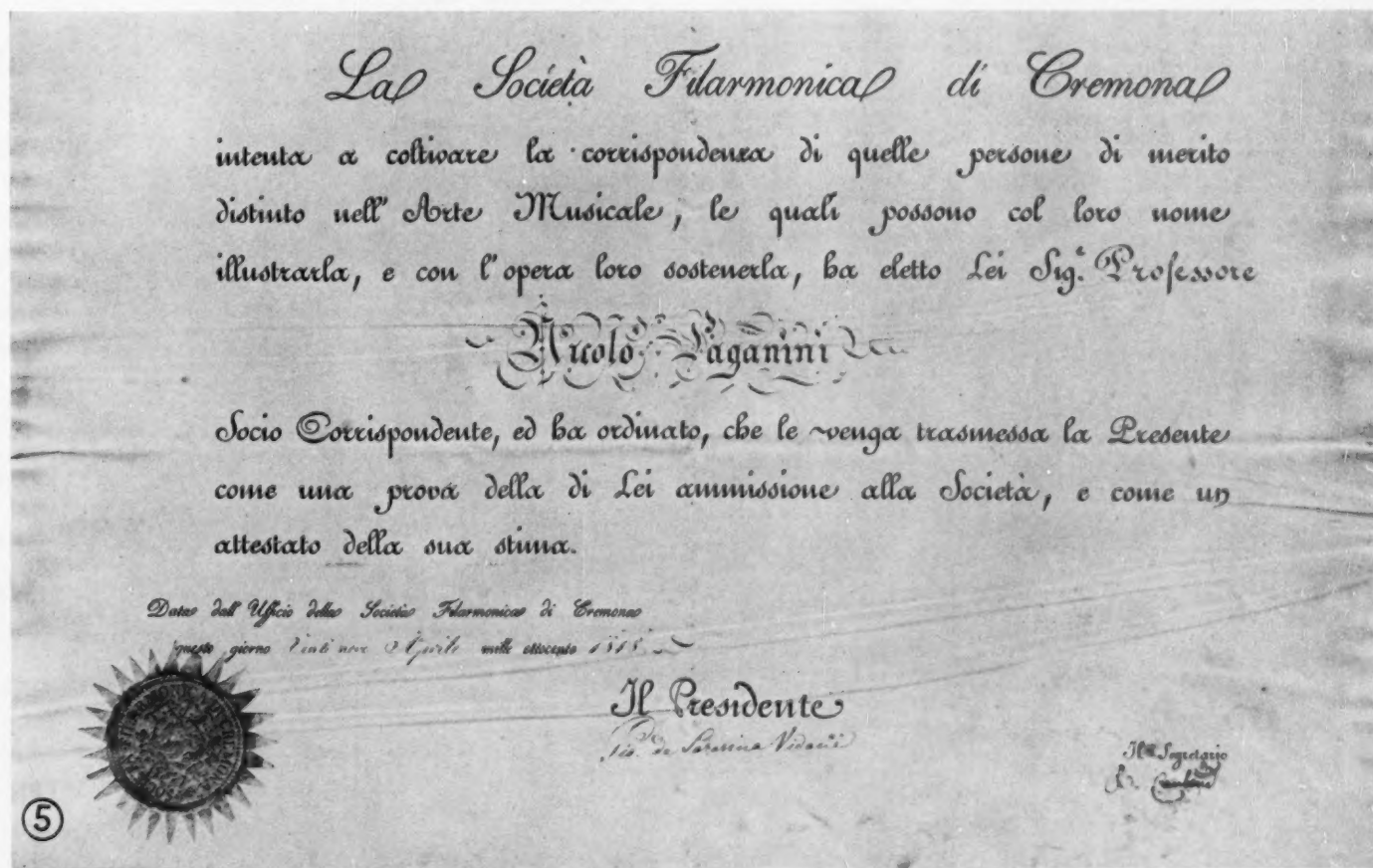
(3) A PAGANINI MANUSCRIPT.

This is a coda to some work, which as far as is known has never been published. It shows the very characteristic and energetic handwriting of Paganini and also his flair for the embellished style of music. This, naturally, is in keeping with his great technical ability. The fact that the final "tutti" is not written out would seem to indicate that the excerpt was interpolated after the completion of the composition, the finishing "tutti" having been previously written down. From the form it would appear that the work is a theme and variations, the type of composition prevalent in the days of Paganini.

Personal Glimpses of Paganini: His Life in Picture and Document

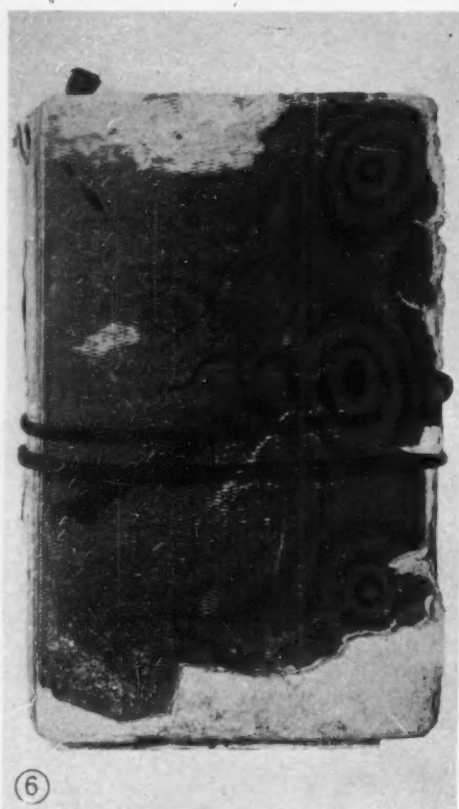


(4) THE TRAVELING COACH OF PAGANINI, preserved at Villa Gajone, near Parma. It was bought in 1834 at London and served for Paganini's tours throughout Europe. Notice the big trunk on top! The Villa Gajone was the estate purchased by Paganini and will be shown later in this collection.



(5) CERTIFICATE FROM THE PHILHARMONIC SOCIETY OF CREMONA, issued to Paganini April 29, 1818. The statement, in brief, claims that the Society wished to cultivate the musicians best able to represent it and therefore elected Paganini as a Correspondent Member and so honored him with the presentation of the certificate. This membership allowed Paganini all the privileges of an active member although he was born in Genoa. At this time Paganini was thirty-four years old.

Personal Glimpses of Paganini: His Life in Picture and Document



(6) THE FAMOUS RED BOOK,

which was one of Paganini's most precious treasures. One would judge that he carried it with him everywhere, for in spite of the fact that on the cover he had written "Verses, Stories and Sonnets," its contents are a most heterogeneous lot. Almost everything except verses is found therein. The book is in a fairly good condition, of a reddish hue with the green string which always bound it still firmly attached. An interesting fact regarding its written pages is the variability of the penmanship; at times it is very legible and finely done and at others practically undecipherable. It holds money accounts, one story about an Indian maiden, a few sonnets, and mainly details about his various trips. It was evidently divided into sections which Paganini followed meticulously. One part holds several inventories, the most interesting being that of his desk. All the matter was arranged in various numbered packages which held bills, receipts, judicial papers, letters to and from his lawyers, Vincenzo and Clementina degli Antonni, and his bankers, in Berlin, Arnstein and Ekeles. This meticulous attention to detail seems an extraordinary characteristic in an artist of Paganini's genius and temperament and yet one finds all through his effects that order was a dominant force with him; everything was tabulated, even to his silver.



(8) PAGANINI

at an early period of his life. He looks healthy and prosperous. The picture is taken from the collection of the journal, *Le Voleur*. The lithograph is by H. G. Fontallard.



(7) A PAGE IN THE RED BOOK.

This is typical of the accurate accounts which Paganini kept of his expenses. It states in detail every cent put forth during a trip from Posen, in East Prussia, to Vayovia in Poland. He spent a great deal in mail and post carriers. He makes a notation, toward the bottom of the left page, that the "frontier is at Shtatzkawa but that the passports are not visé until Stupce. From Stupce one pays the horses at a rate of 2 Zigrini per mile. The post boy receives 24 Zigrini per mile; they do not give an account ticket at the post office; they always attach four horses." From this account, dated May 20, 1829, one can see how long the Red Book served Paganini.

(9) AN EXTRACT

From *L'Osservatore Triestino*, a small monthly, for which the heading is "Paganini in Vienna, April 28, 1828." From 1801 to 1804 Paganini resided at the chateau of a lady of rank in Tuscany. During the absorption of this love affair he ceased to play in public. In after years the period of this amorous affair was selected to give belief to sensational stories of his supposed imprisonment. The foundation of these rumors arose from inexplicable powers on the G string, ability which he was supposed to have acquired during his incarceration for the murder of his wife. It was stated that a violin with only one string was allowed him during that time. Probably from the sense that this element of mystery was good for an artist, Paganini did not deny the rumors for fifteen years which was at the time of his arrival in Vienna. The following is the public denial by Paganini, of this fact, preceded by a laudatory criticism of the concert: "While the undersigned renders thanks to the writer of the article inserted in the gazette of the theater of the 5th of this month (May) in reference to his first concert given in Vienna, he believes it wise to enlighten this same public about an expression that there is in the same article and which could easily be referred to as false rumors of which there are no origin. He therefore has to declare, for his proper honor and in conformity

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| totale | 3983072 | 1975446 |

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| ancie | 1814 | 1834 |
| filato | 7779 | 4519 |
| di cot. | 136099 | 7104 |
| lana | 24700 | 5384 |
| lino | 2111 | 1948 |
| seta | 665 | 385 |
| moda | 1466 | 618 |
| e terr. | 8307 | 1804 |
| attito | 28071 | 39186 |
| colt. | 33891 | 51261 |
| lajo | 12467 | 42740 |
| o raf. | 683877 | 7453 |
| lajo | 35701 | 16663 |
| totale | 3983072 | 1975446 |

totale 565977 557735

Wie Stampatore del Governo, Compilatore.

una intimità e interarsi nelle particolarità della sua esecuzione; bisogna udire lui stesso per sentire che il suo suonare non può essere compreso: tanto meno descritto.

Paganini suonando ora fra noi, compare per la prima volta fuori d'Italia; e l'incontro straordinario, non ancor tributato con tale entusiasmo ad alcun artista che in questa capitale, ove la musica è arrivata ad un sì alto grado di perfezione gli fa già in due concerti impari; è un fuoricanto del trionfo che lo attende in tutte le città che sarà per visitare.

Per quanto vien detto, Paganini, questa estate a Berlino ed a Monaco; il venturo inverno lo passerà a Parigi; e poi nella primavera proseguirà il suo viaggio estivo per l'Europa.

La seguente dichiarazione ci è stata comunicata dal signor Paganini per inserirla nel nostro foglio.

"Nel mentre che il sottoscritto rende grazie all'estensore dell'articolo inserito nella gazette dei teatri del 5 di questo mese, sopra il suo primo concerto dato innanzi al colto e rispettabilissimo pubblico di Vienna, si crede in dovere di richiarare questo modesto pubblico sopra un'espressione che vi ha in quell'articolo, e che potrebbe facilmente riferirsi a vani e molto falsamente dilatare considerazioni delle quali non è cognita l'origine.

Egli deve perciò assicurare per il suo proprio onore, e conforme alla verità, che in nessun tempo, e sotto alcun governo, qualunque si fosse, sia stato costretto a vivere, per qual siasi motivo, in modo diverso da quello che si convenga a libero cittadino; ad un cittadino libero, stimato, e ubbidiente con fedeltà alle leggi. Ciò potranno confermare, qualora si esigesse, le autorità, sotto la tutela delle quali egli vive con decoro di se stesso, della sua famiglia, e di quell'arte, nella quale ha ora l'onore di presentarsi innanzi il tanto intelligente quanto indulgente pubblico di Vienna; il primo d'innanzi a cui ebbe l'onore di suonare dopo aver lasciato l'Italia."

Vienna li 10 aprile 1828.

Niccolò Paganini.

Vienna il 19 aprile. Prezzo medio dei fondi pubblici.

Iscrezioni del debito pubblico al 3 p. 100 in M. di C. 89 5/8

Impresito con estrazione a sorte del 1820 p. 100 116 1/8

Obblig. del Banco della città di Vienna al 2 1/2 p. 100 42 7/8

in moneta 103 5 1/2

Asioni della Banca 103 5 1/2

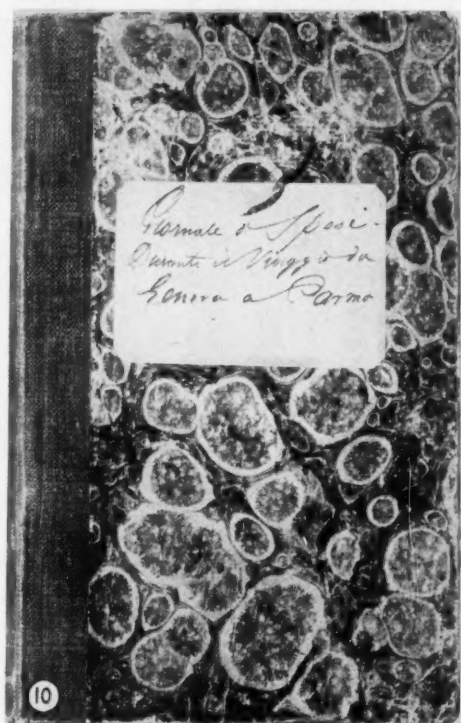
SPETTACOLI DI OGGI.

TEATRO GRANDE. Dall'attuale drammatica compagnia di Amelia Vidari si rappresenta: *Le gelosie di Lindoro*.

AMBI. MAURONER. Dalla suddetta compagnia Vidari si rappresenta: *Il carcere d'Idigonda*.

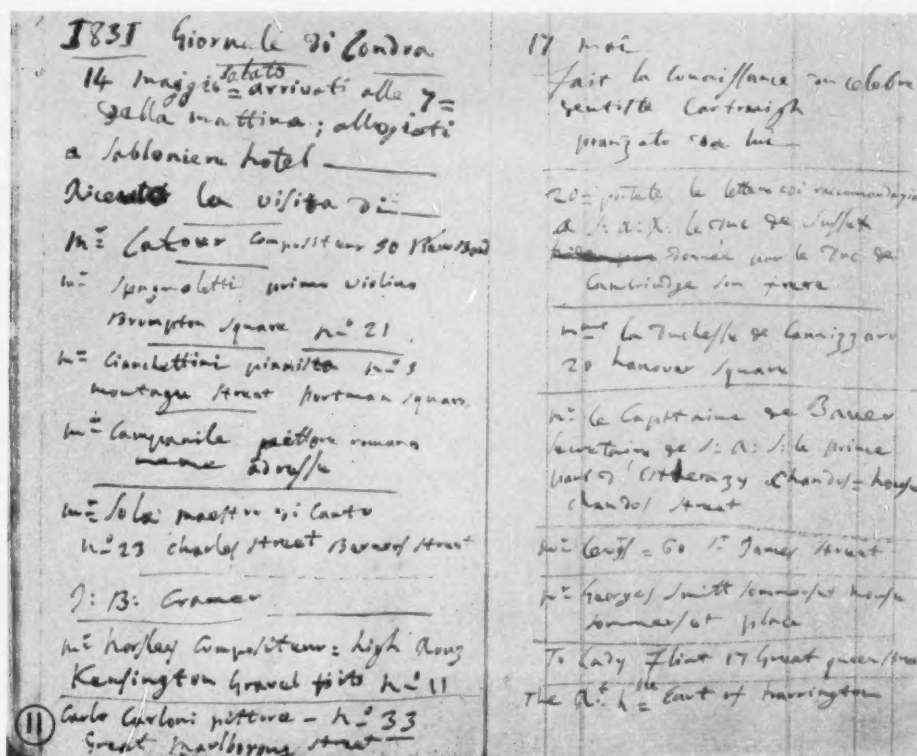
(9)

Personal Glimpses of Paganini: His Life in Picture and Document



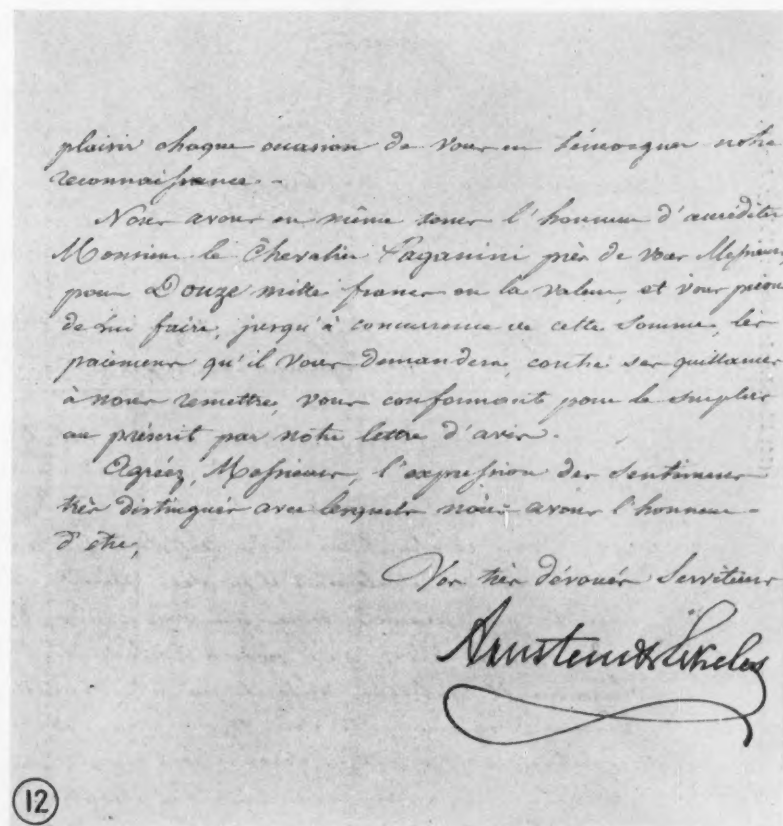
(10) "JOURNAL OF EXPENSES

during the trip from Genoa to Parma." This note-book served for more trips than merely the one it was bought for; in fact the trips to London are its chief feature. It is about seven and a quarter inches long by four and three-fourths inches wide, with a mottled rose and white card-board cover and green binding. It was used by Paganini during the years 1829 to 1835. It is a definite book for accounts as the pages are red-ruled for that purpose.



(11) FACSIMILE OF A PAGE IN THE JOURNAL.

In 1831 Paganini went to London and, as this diary states, arrived at seven in the morning, Saturday, May 14. He took lodging at the Sablonieux hotel. He then received the visit of: Latour, composer, 30 Bond Street; Spagnoletti, first violinist, Brompton Square No. 21; Ciarchettini, pianist, No. 5 Montague Street, Putnam Square; Comasile, Roman painter, No. 23 Charles Street; J. B. Cramer; Northey, composer, Kensington Gravel No. 11; Carlo Carloni, painter, No. 33 Great Marlborough Street. On May 17 he further noted: "I made the acquaintance of the celebrated dentist Cartrough and dined with him. On the 20th took the letters of recommendation to the Duke of Sussex given me by the Duke of Cambridge, his brother." The following notations are addresses of various titled persons. Paganini was linguistically prolific; these pages alternate from French to Italian, sometimes in the same sentence. It is not to be marvelled at that Paganini was in touch with the elite of society. For years he had been at the court of Napoleon's sister, Elisa, Duchess of Tuscany, and, after his debut in Vienna the Emperor conferred upon him the title of Virtuoso of the Court. He was also a favorite of the Duchess of Parma, Napoleon's second wife Marie Luisa, at whose court he often appeared and was further engaged to appear at the Coronation in England at about the time of his first concerts in London. These connections naturally made him an idol everywhere he went. His portrait was displayed everywhere; his bust adorned the sticks of the dandies and even dainty dishes were named after him.



(12) LETTER OF CREDIT.

Paganini had bankers everywhere. He was a wealthy man, except at such times as he went into terrible debt because of bad investments. This letter is from his bankers, Arnstein and Eekes, of Vienna, to the bankers D'Eichthal in Munich and the following moneyed persons: A. L. d'Eichthal, Bethmann Bros., Michel Kaskel, Mendelssohn & Co. in Berlin, M. J. Jenish, Hope & Co., Delesert & Co., and N. M. Rothschild in London. Paganini's credit must have been very good. In this letter the bankers state that they "are very glad to have the honor of presenting the esteemed Paganini, who has the reputation of being the greatest violinist who ever existed." . . . They further inform the addressed that Paganini has the right to make use of 12,000 francs on foreign banks and to please accord him the service which this fact would entail. The letter is dated August 5, 1831.



(13) FACSIMILE OF A MUSIC AUTOGRAPH

to Mr. Limburgh which was written in reply to the request of this gentleman for an autograph of Paganini. The request is on the reverse side of the sheet, the writing of which can be seen through the thin paper. The letter is dated Lysia, October 15, 1829, and one sees Paganini's notation that it was answered on October 16. At the bottom is a dedication to the gentleman, who must have been a very good friend, for it reads: "To the Father of her who plays the pianoforte." There is no record noting the identity of Mr. Limburgh but the gentleman was sufficiently acquainted with Paganini for him to be flattered as to his daughter. The violinist always had a keen eye for the ladies!

Personal Glimpses of Paganini: His Life in Picture and Document

Signor Paganini's 1st Concert
Friday 3 June 1831

| | Qu. | Pris. |
|------------|-------|----------|
| 1st Chorus | 15.00 | 24.14.6 |
| 11.00 | 11.11 | 200.11 |
| 1st Chorus | 11.11 | 42.00 |
| 1st Chorus | 11.11 | 3.00 |
| 1st Chorus | 11.11 | 7.10 |
| 1st Chorus | 11.11 | 1.11 |
| 1st Chorus | 11.11 | 294.16.6 |
| 1st Chorus | 11.11 | 23.7.7 |
| 1st Chorus | 11.11 | 703.16.0 |
| 1st Chorus | 11.11 | 792.3.0 |

(14) First London concert: Friday, June 3, 1831.

Signor Paganini's 5th Concert
Monday 29 June 1831

| | Qu. | Pris. |
|------------|-------|-----------|
| 1st Chorus | 10.00 | 210.00 |
| 1st Chorus | 10.00 | 108.00 |
| 1st Chorus | 10.00 | 53.11.0 |
| 1st Chorus | 10.00 | 64.11.6 |
| 1st Chorus | 10.00 | 1.10.0 |
| 1st Chorus | 10.00 | 10.10.0 |
| 1st Chorus | 10.00 | 52.12.6 |
| 1st Chorus | 10.00 | 20.00 |
| 1st Chorus | 10.00 | 319.17.0 |
| 1st Chorus | 10.00 | 1458.14.6 |
| 1st Chorus | 10.00 | 4.14.0 |
| 1st Chorus | 10.00 | 1413.9.0 |

(18) Fifth London concert: Wednesday, June 22, 1831.

Signor Paganini's 4th Concert
Thursday 16 June 1831

| | Qu. | Pris. |
|------------|-------|-----------|
| 1st Chorus | 10.00 | 210.00 |
| 1st Chorus | 10.00 | 108.00 |
| 1st Chorus | 10.00 | 53.11.0 |
| 1st Chorus | 10.00 | 64.11.6 |
| 1st Chorus | 10.00 | 1.10.0 |
| 1st Chorus | 10.00 | 10.10.0 |
| 1st Chorus | 10.00 | 52.12.6 |
| 1st Chorus | 10.00 | 20.00 |
| 1st Chorus | 10.00 | 319.17.0 |
| 1st Chorus | 10.00 | 1458.14.6 |
| 1st Chorus | 10.00 | 4.14.0 |
| 1st Chorus | 10.00 | 1413.9.0 |

(17) Fourth London concert: Thursday, June 16, 1831.

Signor Paganini's 2nd Concert
Friday 10 June 1831

| | Qu. | Pris. |
|------------|-------|----------|
| 1st Chorus | 15.00 | 24.14.6 |
| 11.00 | 11.11 | 200.11 |
| 1st Chorus | 11.11 | 42.00 |
| 1st Chorus | 11.11 | 3.00 |
| 1st Chorus | 11.11 | 7.10 |
| 1st Chorus | 11.11 | 1.11 |
| 1st Chorus | 11.11 | 294.16.6 |
| 1st Chorus | 11.11 | 23.7.7 |
| 1st Chorus | 11.11 | 703.16.0 |
| 1st Chorus | 11.11 | 792.3.0 |

(15) Second London concert: Friday, June 10, 1831.

Signor Paganini's 6th Concert
Monday 27 June 1831

| | Qu. | Pris. |
|------------|-------|-----------|
| 1st Chorus | 10.00 | 210.00 |
| 1st Chorus | 10.00 | 108.00 |
| 1st Chorus | 10.00 | 53.11.0 |
| 1st Chorus | 10.00 | 64.11.6 |
| 1st Chorus | 10.00 | 1.10.0 |
| 1st Chorus | 10.00 | 10.10.0 |
| 1st Chorus | 10.00 | 52.12.6 |
| 1st Chorus | 10.00 | 20.00 |
| 1st Chorus | 10.00 | 319.17.0 |
| 1st Chorus | 10.00 | 1458.14.6 |
| 1st Chorus | 10.00 | 4.14.0 |
| 1st Chorus | 10.00 | 1413.9.0 |

(19) Sixth London concert: Monday, June 27, 1831.

Signor Paganini's 3rd Concert
Monday 13 June 1831

| | Qu. | Pris. |
|------------|-------|----------|
| 1st Chorus | 15.00 | 24.14.6 |
| 11.00 | 11.11 | 200.11 |
| 1st Chorus | 11.11 | 42.00 |
| 1st Chorus | 11.11 | 3.00 |
| 1st Chorus | 11.11 | 7.10 |
| 1st Chorus | 11.11 | 1.11 |
| 1st Chorus | 11.11 | 294.16.6 |
| 1st Chorus | 11.11 | 23.7.7 |
| 1st Chorus | 11.11 | 703.16.0 |
| 1st Chorus | 11.11 | 792.3.0 |

(16) Third London concert: Monday, June 13, 1831.

Signor Paganini's 7th Concert
Thursday 30 June 1831

| | Qu. | Pris. |
|------------|-------|-----------|
| 1st Chorus | 10.00 | 210.00 |
| 1st Chorus | 10.00 | 108.00 |
| 1st Chorus | 10.00 | 53.11.0 |
| 1st Chorus | 10.00 | 64.11.6 |
| 1st Chorus | 10.00 | 1.10.0 |
| 1st Chorus | 10.00 | 10.10.0 |
| 1st Chorus | 10.00 | 52.12.6 |
| 1st Chorus | 10.00 | 20.00 |
| 1st Chorus | 10.00 | 319.17.0 |
| 1st Chorus | 10.00 | 1458.14.6 |
| 1st Chorus | 10.00 | 4.14.0 |
| 1st Chorus | 10.00 | 1413.9.0 |

(20) Seventh London concert: Thursday, June 30, 1831.

(14-28) FACSIMILE STATEMENTS OF THE FAMOUS FIFTEEN PAGANINI LONDON CONCERTS that he gave during 1831, which drew \$49,743.76. This was his English debut. It is interesting to note that his appearance in London had been scheduled for May 21, but, owing to the newspapers severely censuring the high prices demanded for admission, the concert was put off until the artist yielded to the voice of the public and definitely announced his intention of charging the accustomed prices. The debut took place on June 3. His success was hilarious and this most unusual series of fifteen concerts took place within eleven weeks. He became the center of London attractions and had the peculiar experience of having people follow and surround him on the streets, and, because of his curious personality, they even touched him to see if he was really alive. Paganini remained in London until August, 1832. He gave his farewell concert at the Victoria Theatre, having made profits in that year amounting to over £17,000. As money was worth at the rate of about eight times what it is today it may be said that Paganini made almost three quarters of a million dollars during his stay in England. It is doubtful if such tremendous financial returns have since been approximated within the same period of time as Paganini passed in England. He must have realized that it became worth his while to lower his admission prices, and the public which had scorned him may have felt that it was worth its while at "any price." It is interesting to note that the individual concert receipts augmented practically with each appearance, that the boxes and stall receipts averaged about the same and that the big intake was at the door. Prior to this triumph Paganini had traveled in Austria, Bohemia, Saxony, Poland, Bavaria, Prussia, the Rhenish Provinces, and on March 9, of 1831, made his Paris debut at the Opera House. Though enthusiasm greeted him everywhere no conquest could compare to the English one. In Paris he remained only till May, when he then went to London. Another fact which makes Paganini's triumphs spectacular is the known fact that the extraordinary dexterity of his playing was sustained by his concert appearances entirely.

Personal Glimpses of Paganini: His Life in Picture and Document

[illegible]

24) Eleventh London concert: Monday, July 25, 1831.

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28) Fifteenth London concert: Saturday, Aug. 20, 1831.

| | Due | Recd |
|--------------|-----------------|------------------|
| 1890 | 25. 4 | 15. 10 |
| 29. 10. 1890 | 15. 15 | 67. 4 |
| 15. 3. 1891 | - | 7. 17. 6 |
| 11. 12. 1891 | - | 5. 15. 0 |
| 1892 | - | 5. 15. 0 |
| 1893 | - | 1. 11. 0 |
| 1894 | - | 4. 4. - |
| 1895 | - | 248. 1. 6 |
| Total | £ 40 19. | £ 395. 5. |

(23) Tenth London concert: Friday, July 22, 1831.

Oliver Regan's 14. Town
 Mrs. Day 17. August
 Due Paid
 8. 8 - 11. 11.
 10 10 - 24. 3.
 2 12. 6
 2 2 -
 1 11. 8 -
 1 1 -
 1 11. 6
 103. 5. 6
 12. 6 / 123. 5. 6
 17.

27) Fourteenth London concert: **Wednes., Aug. 17, 1831.**

[illegible]

22) Ninth London concert: Friday, July 15, 1831.

[illegible]

26) Thirteenth London concert: Thursday, Aug 11, 1831.

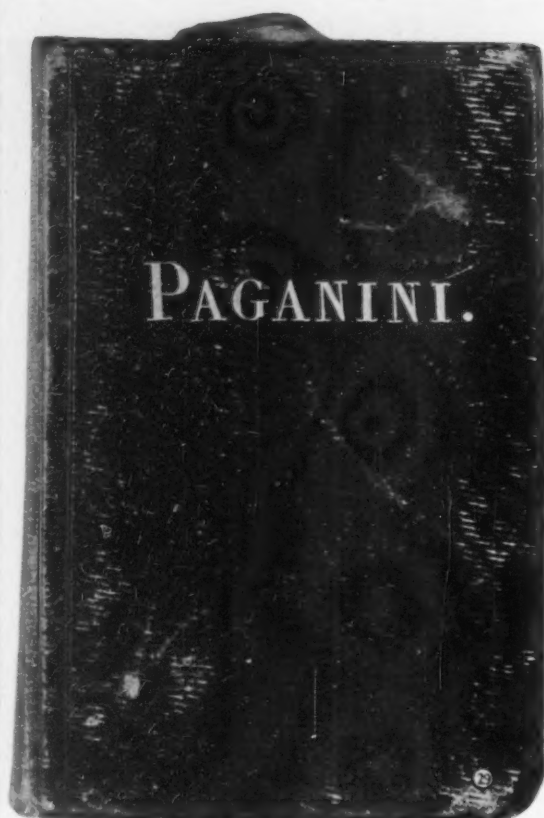
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21) Eighth London concert: Monday, July 4, 1831.

| | Due | Paid |
|---------------|---------|---------|
| By Balance | 49.16.0 | 18.15.0 |
| To Cash | 21 | 105 |
| 24 P. H. 1/2 | 12 | 12 |
| 3 P. H. 1/2 | 11 | 11 |
| 4 P. H. 1/2 | 11 | 11 |
| 5 P. H. 1/2 | 11 | 11 |
| 6 P. H. 1/2 | 11 | 11 |
| 7 P. H. 1/2 | 11 | 11 |
| 8 P. H. 1/2 | 11 | 11 |
| 9 P. H. 1/2 | 11 | 11 |
| 10 P. H. 1/2 | 11 | 11 |
| 11 P. H. 1/2 | 11 | 11 |
| 12 P. H. 1/2 | 11 | 11 |
| 13 P. H. 1/2 | 11 | 11 |
| 14 P. H. 1/2 | 11 | 11 |
| 15 P. H. 1/2 | 11 | 11 |
| 16 P. H. 1/2 | 11 | 11 |
| 17 P. H. 1/2 | 11 | 11 |
| 18 P. H. 1/2 | 11 | 11 |
| 19 P. H. 1/2 | 11 | 11 |
| 20 P. H. 1/2 | 11 | 11 |
| 21 P. H. 1/2 | 11 | 11 |
| 22 P. H. 1/2 | 11 | 11 |
| 23 P. H. 1/2 | 11 | 11 |
| 24 P. H. 1/2 | 11 | 11 |
| 25 P. H. 1/2 | 11 | 11 |
| 26 P. H. 1/2 | 11 | 11 |
| 27 P. H. 1/2 | 11 | 11 |
| 28 P. H. 1/2 | 11 | 11 |
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| 37 P. H. 1/2 | 11 | 11 |
| 38 P. H. 1/2 | 11 | 11 |
| 39 P. H. 1/2 | 11 | 11 |
| 40 P. H. 1/2 | 11 | 11 |
| 41 P. H. 1/2 | 11 | 11 |
| 42 P. H. 1/2 | 11 | 11 |
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| 44 P. H. 1/2 | 11 | 11 |
| 45 P. H. 1/2 | 11 | 11 |
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| 48 P. H. 1/2 | 11 | 11 |
| 49 P. H. 1/2 | 11 | 11 |
| 50 P. H. 1/2 | 11 | 11 |
| 51 P. H. 1/2 | 11 | 11 |
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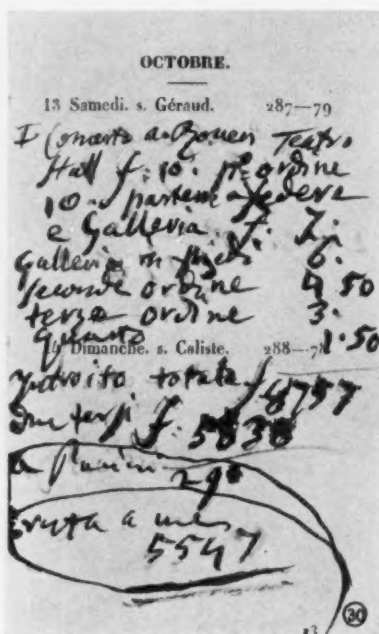
25) Twelfth London concert: Friday, August 5, 1831.

Personal Glimpses of Paganini: His Life in Picture and Document



(29) THE POCKET CALENDAR.

This is a small green leather diary. It must have been a gift judging from the gold initialed name, as, from his other books, one doubts if Paganini would have gone to such an expense for a simple diary. Furthermore, it was little used; only a few of the pages are filled.



(30) A PAGE FROM THE DIARY.

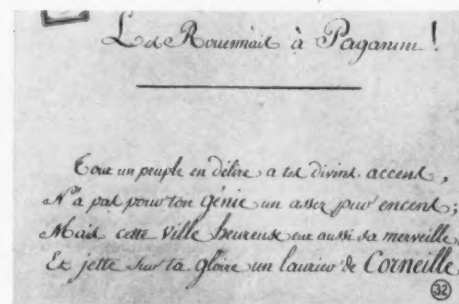
This facsimile shows that on October 13, 1832, which was a Saturday, Paganini gave his first concert at Rouen. Typical of the French diary, each day is dedicated to a saint and this one happens to honor Saint Gerald. From the notation that 287 days of the year had passed and 79 were still to come we figure that 1832 was leap year. The notation is of the various tickets which must have been sold outside of the box office sale. The total intake was 8,757 francs. From the figuring done here one supposes that one-third of the total was spent for expenses, as Paganini begins his deductions with two-thirds of the total, which is 5,838 francs. To Pacini, evidently his accompanist, he gave 291 francs, leaving Paganini a grand total of 5,547 francs.

At this rate Pacini was receiving about a five per cent recompense for his services.



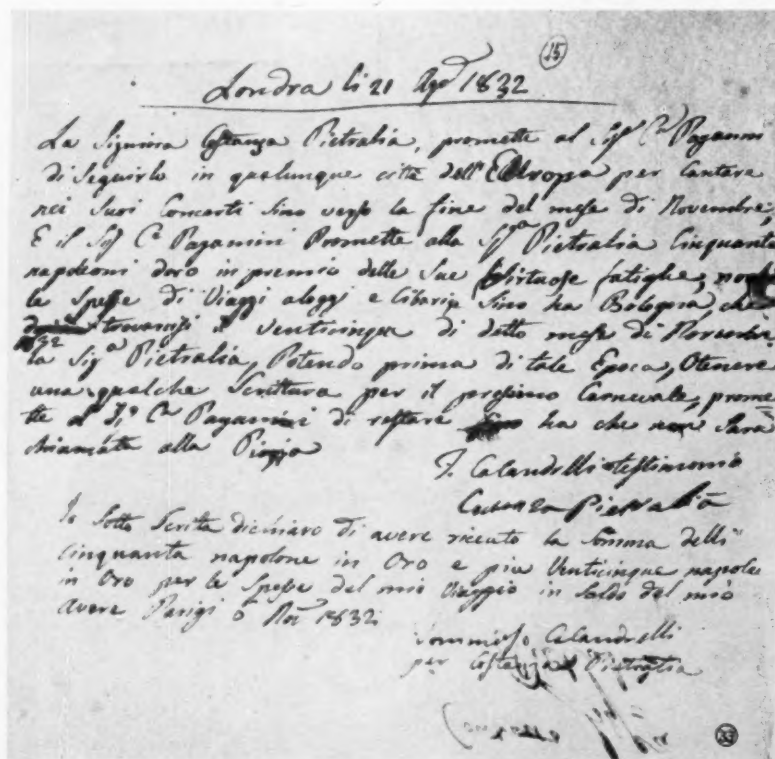
(31) A PAGANINI CARTOON

made at the time when he was in London for his concert debut. Under it appeared the lines: "Who'll pay a guinea to hear Paganini, To see how he curls his hair?" It appeared on the title page of an English comic song composed when the high fees proposed by Paganini's manager demanded such high prices for the admission to his concerts and which so enraged the public of London.



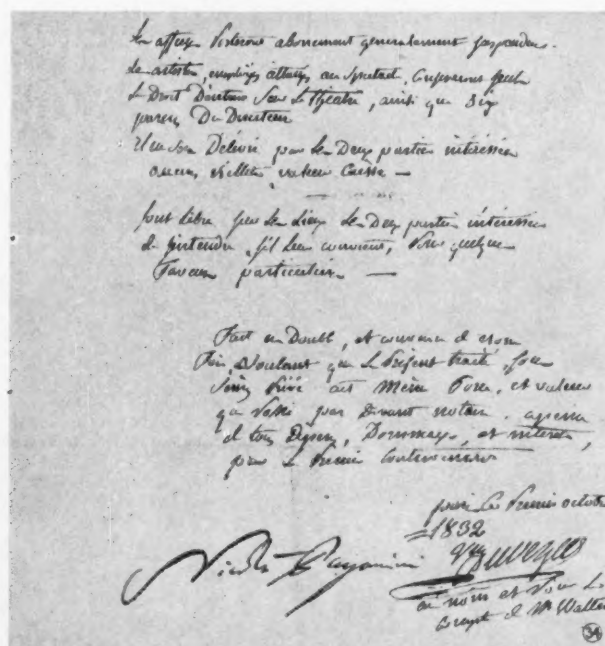
(32) POEM TO PAGANINI,

written by a citizen of Rouen at the time of his concerts there. This is a very charming little verse, written with a certain grace of style typical of the French. Roughly the lines read: "All a people delirious over such divine sounds, Have not for your genius a sufficiently pure homage; But this happy village also had her marvel, And throws to your glory a laurel of Corneille."



(33) A CONTRACT OF 1832,

between Costanza Pietralia and Paganini. The lady was a singer, and it is interesting to note that Paganini had an assisting artist at most of his concerts. The contract reads: "Mrs. Costanza Pietralia promises to Mr. Paganini to follow him in any city of Europe to sing in his concerts until the end of the month of November. And Mr. Paganini promises to Mrs. Pietralia fifty Napoleons, in gold, in payment of her artistic endeavors, besides the traveling expenses, hotels and board until the city of Bologna, in which she must find herself by the 25th of said month of November. Mrs. Pietralia, possibly having some engagements before this time for the next carnival, promises to Sig. Paganini to remain until she is called to the Piazza." This contract is dated, London, August 21, 1832. The tour evidently took place, as below the contract is the declaration of receipt, by a Mr. Calandrelli who must have been given the power of attorney for Mrs. Pietralia, and which states: "I, the undersigned, declare to have received the sum of fifty Napoleons, in gold, plus twenty-five Napoleons for expenses of my trip in settlement of my dues. Paris, Nov. 6, 1832." (A Napoleon was a gold coin, out of use today, worth twenty francs.)



(34) CONTRACT BETWEEN WALTER AND PAGANINI

made on the first of October, 1832, for the concerts at Rouen. Walter was the manager of the series. This contract was signed by a party, for Mr. Walter, whose signature looks like "Puveyee," with the statement underneath that the contract is executed in the name and for the wish of Mr. Walter. The contract reads in regular legal style and form. Paganini's signature is at the left. The writing is so undecipherable that the entire contents of the contract cannot possibly be ascertained. These concerts at Rouen followed Paganini's stay in England and it must have been for this tour that the violinist had engaged the singer Pietralia, with whom he had contracted while still in London in August. From his expense notations in the little pocket diary, pictured above, Paganini evidently did not count Madam Pietralia as a liability . . . no mention of her is made.

Philadelphia Orchestra Offers Russian Novelty

Symphony by Szostakowicz Given Its First Local Performance—Other Musical Events

The fifth pair of this season's concerts, presented by Leopold Stokowski and the Philadelphia Orchestra, on November 2 and 3, was composed of two strongly contrasting parts. The first half of the program included numbers by Gluck, Bach and Handel, while the second half consisted of a Symphony, op. 10, by a young twenty-two year old Russian composer, D. Szostakowicz.

Gluck's Overture Alceste opened the program very delightfully, receiving the usual excellent interpretation under Dr. Stokowski and his men. Following came the marvellous Bach Brandenburg concerto, No. 2, in F, for violin, flute, oboe, trumpet and strings, with Mischa Mischakoff (violin), William M. Kincaid (flute), Marcel Tabuteau (oboe), and S. Cohen (trumpet), as soloists. Their skill and musicianship are so well known that one had a right to expect a treat, and the performance more than fulfilled all expectations. From the opening Allegro, through the beautiful Andante, and the joyous closing Allegro, the individual voices wove and interwove in an intricate pattern of masterly design. The soloists were warmly applauded by audience, conductor and orchestra, and were obliged to rise many times in acknowledgment. Handel's Overture in D minor completed the first half of the program most enjoyably.

The Symphony by Szostakowicz was intensely interesting as a sample of a modern Russian work. It abounded in rhythm and had much pleasing melody and harmony. It is built on the classic lines, with, however, the dance movement second and the slow movement third, but otherwise adhering closely to the usual symphonic form. Some of the modern discordant harmonies were evident, but did not predominate. The orchestration was cleverly handled, and, of course, the composition received an excellent performance under the expert leadership of Dr. Stokowski and the acknowledged skill of the orchestra members.

CHAMBER MUSIC ASSOCIATION

The Chamber Music Association opened its twelfth season, on October 28, at the Bellevue-Stratford, with a concert by the Philadelphia Orchestra Ensemble, which is composed of the "firsts" of the several sections of the orchestra—strings, woodwinds, horns and piano. Naturally with such a personnel the playing was exceptional, as was expected by an appreciative and eager audience, which assembled at each meeting to enjoy and learn more of many of the finest works in chamber music literature.

In this instance the compositions played were all by living composers—a sextet by Liapounov; two movements from a quintet for woodwinds by Ropartz, a French composer; and a Chamber Symphony by a Russian, Paul Juon, the first and last named having their first performance in Philadelphia, possibly in this country.

The sextet is in four movements—allegro, scherzo, nocturne, and finale—of which the two middle ones were the most pleasing, especially the nocturne. The work is strictly thematic to the degree of becoming rather tiresome by reason of the lack of variety and contrast in the development and treatment, but for that depends upon its distribution among the instruments, the piano sharing equally in this with the two violins, viola, cello and bass, played respectively by Harry Kaufman, Mischa Mischakoff, David Dubinsky, Samuel Lifschey, Willem VanDen Burg and Anton Turello.

The second number—the two selections from the Quintet (marked Lent and Vif)—attracted particular attention because of the rather unusual combination of woodwinds and horn, producing a tone, the timbre of which is very beautiful. It was splendidly performed by Kincaid, flute; Tabuteau, oboe; Bonade, clarinet; Guetter, bassoon; and Anton Horner,



LA ARGENTINA,

Spanish dancer, who, after many triumphs in European cities, arrived in America, on the S.S. Paris, recently to begin her tour of the United States. Her first performance will take place at Town Hall, New York, on November 9. (Cameragrams photo.)

News Flashes

Elgar Sails for America

(By special cable to the Musical Courier)

London, November 7.—Elgar sailing on the Majestic today. C. S.

Levitzi Triumphs

(By special cable to the Musical Courier)

Milan, November 6.—Levitzi triumphed in his concert here at the conservatory. P.

King's Henchman Well Received

(By special telegram to the Musical Courier)

Reading, Pa., November 5.—The Pennsylvania Grand Opera Company presented Deems Taylor's American opera, *The King's Henchman*, at the Strand Theater tonight before a capacity house. It had a great artistic success with the appreciative and enthusiastic audience.

(Signed) Francesco Pelosi.

horn. The work was amazingly smooth and the tone about perfect.

The finest work as to composition was the Chamber Symphony, in three movements, Allegro, Andante, and Moderato, scored for nine instruments (violin, viola, cello, bass, oboe, clarinet, bassoon, horn and piano). The material was abundant, Slavic in character, treated in the usual symphonic form, containing many beautiful passages with haunting rhythms, which echo in one's mind for some time, and suggest folk tunes and dances. The theme opening the Allegro, announced by the horn, followed by the violin, was a notably fine bit, and in the Andante there is an exquisite part for the violin and cello, while in the last movement the piano makes the announcement, which instrument was cleverly used throughout the entire composition.

M. M. C.

Third Week's Repertory at the Metropolitan Opera

Die Meistersinger will open the third week of the Metropolitan Opera season with *Reithberg*, Telva, Kirchhoff, Whitehill, Mayr, Schützendorf, Meader, Bloch, Bada, Altglass, Paltrinieri, Cehanovsky, D'Angelo, Ananian, Gabor, Wolfe and Gustafson, and Bodanzky conducting.

Other operas of the third week will be: *Bohème*, on Wednesday evening, with Alda, Guilford, Messrs. Gigli, Scotti, Pinza, Didur, Malatesta, Ananian, Reschiglian, Paltrinieri, with Bellezza conducting; *Tannhauser*, on Thursday evening, with Easton, Claussen, Fleischer, Laubenthal, Whitehill, Mayr, Altglass, Bloch, Gabor, Wolfe, and Bodanzky conducting; *Turandot* as a special matinee on Friday, with Jeritza, Guilford, Parissette, Flexler, Lauri-Volpi, DeLuca, Bada, Ludikar, Cehanovsky, Bloch, Altglass, and Serafin conducting; *La Juive*, on Friday evening, with Rakowska, Mario, Martinelli, Rothier, Tedesco, Picco, Wolfe, Gustafson, Ananian, and Galli, DeLeporte and Bonfiglio dancers, with Hasselmans conducting; *Gioconda*, Saturday matinee, with Ponselle, Matzenauer, Alcock, Gigli, Danise, Pinza, Paltrinieri, D'Angelo, Gabor, Reschiglian with Serafin conducting. *Cavalleria Rusticana* and *Pagliacci* will be the

I See That

The Metropolitan Opera Company this week presented the first American performance of Strauss' *The Egyptian* Helen, with Jeritza in the title role.

The Philadelphia Civic Opera Company gave the American premiere of Strauss' *Ariadne On Naxos*.

The Chicago Civic Opera season started auspiciously with *Carmen*, under the direction of Giorgio Polacco. Sigmund Spaeth denies any connection with the National Board of Music.

Eugene Goossens conducts the first Pittsburgh Symphony concert of the season.

Samuel Ginsberg, a new baritone, will make his debut in a recital under Hurok's management, in Carnegie Hall, New York.

The new quarters of the New York School of Music and Arts are much admired.

Lynnwood Farnam is called by the Columbia, S. C., Record "the greatest organist in the country."

Rita Neve, English pianist, has given recitals in New York, Boston and Chicago, with a second New York recital on November 12.

Ethel Heeren, blind soprano, has learned the solo-soprano part of *The Messiah* and *Elijah*.

Elva Evans, mezzo soprano, gave a recital in Salt Lake City under the auspices of the Utah Federation of Music Clubs.

Hilda Burke, pupil of George Castelle, is to debut with the Chicago Civic Opera Company on November 10.

Henry Clancy has been engaged to appear on radio programs of station WGY, Schenectady, N. Y.



EDWIN ORLANDO SWAIN,

baritone, who has appeared with success in recital and concert throughout the country. He also has won wide recognition as an oratorio artist, critics as well as public having praised him in the highest terms for his singing of many of the great masterpieces. Included among Mr. Swain's November engagements are appearances as follows: November 9, Indianapolis, Ind.; 12, Muncie, Ind.; 20, Norfolk and Portsmouth, Va., and 22, Salisbury, Md. December 16 and 17 he will sing *The Messiah* with the Boston Handel and Haydn Society. Another December engagement will be in Cleveland, when he will be heard in a performance of the *St. John Passion*. (Photo by Strauss-Peyton)

Saturday night double-bill, the former with Jacobo, Bour-skaya, Wakefield, Tokatyan and Basiola; the latter with Vettori, Lauri-Volpi, DeLuca, Bada, Cehanovsky, and Bellezza conducting both operas.

Swift Choral Competition Winner

Dudley Peele, of Hazleton, Pa., won the \$100 prize offered by the Swift & Company Male Chorus of Chicago at its eighth annual competition. Mr. Peele also was the winner of the 1927 contest. This year's prize went to Mr. Peele for his musical setting of Sir Walter Scott's poem, *Harp of the North, Farewell!*

Gustav Mehner, of Grove City, Pa., and Alexius H. Baas, of Madison, Wis., received honorable mention for their contributions.

The first public performance of the prize song will be at the Chorus' annual concert at Orchestra Hall, Chicago, on March 4, 1929, at which time Florence Austral, dramatic soprano, will be the guest artist.

Two New York Visitors

Dema Harshbarger and Ward A. French, of the Community Concert Service, Inc., of Chicago, were in New York on Monday, Tuesday and Wednesday of this week. They will return today to the Windy City.

Maazel continues to score one success after the other on his European tour.

Carmela Ponselle was guest artist at the annual convention of the Maine Music Teachers' Association.

A new operetta by Franz Lehar, *The Land of Smiles*, is to be produced in Berlin.

Grace Moore has been engaged by the Opera-Comique in Paris.

The European debut of Alfredo San Malo, violinist, was a big success.

Sophie Braslau was the soloist at the opening concert of the season of the Detroit Symphony Orchestra, Victor Kolar conducting.

Willem Van Hoogstraten conducted the opening concert of the Portland Symphony Orchestra.

Several novelties are promised for the opera season in Vienna.

Anne Roselle will make fourteen appearances with the San Carlo Company in Naples.

Adam Kuryllo has reopened his New York studio.

E. Robert Schmitz is to play Alexander Tansman's Second Concerto, dedicated to Charlie Chaplin, screen comedian, in San Francisco next month.

Georg Schuevoigt received a rousing welcome on the occasion of the opening of the Los Angeles Philharmonic season.

Ibert's *Feerieque* had its Boston premiere with the Boston Symphony under Koussevitzky.

A new work by Franco Alfano, a Sonata in G minor for piano and cello, was presented recently in Boston.

A new work by Szostakowicz was presented by Leopold Stokowski and the Philadelphia Orchestra.

Artur Bodanzky is to leave the Metropolitan Opera at the end of the current season.

Tito Schipa gave a brilliant recital in Chicago.

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NEW YORK NOVEMBER 8, 1928 No. 2535

No really great music fails to live at least half a century.

Strauss week in America! Last Thursday, the Philadelphia Civic Opera gave the premiere in this country of *Ariadne auf Naxos*; last Tuesday the Metropolitan introduced Americans to *Die Aegyptische Helena*.

Walter Damrosch is retired, but not tired. His work as guest conductor of the Philharmonic-Symphony this season shows the veteran conductor at "the top of his form," and that top, as everybody knows, is very high. It is to be hoped that he will not retire entirely for a long time to come.

Paris boasts that it now has a permanent symphony orchestra supported by guarantee funds. That is nothing to boast of; Paris should have had one or more such orchestras long ago. And incidentally, let us all wait and see how "permanent" the new orchestra will turn out to be, in the great art capital on the Seine.

Koussevitzky proved two things with his recent double bass recital in New York; that he is a great artist upon the huge fiddle, and that it has a painfully limited repertoire of no great musical value. Koussevitzky's own concerto is as good as any modern work written for the double bass. The instrument never will become popular for solo purposes, and it is unlikely that another Koussevitzky may be found soon to play it in public.

A creditable performance of Strauss' *Ariadne On Naxos* marked the American premiere of that work undertaken last Thursday evening in Philadelphia by the Civic Opera of that city. The organization shows commendable enterprise for a year ago it presented the first hearing in this country of *Feuersoth*, also by Strauss. Not blessed with huge guarantee funds and the highest priced singers, the Philadelphia company deserves all the more praise, for it shows the way in operatic initiative to other American cities which do nothing for the lyrical cause. A tower of strength in the Philadelphia Civic Opera is Alexander Smallens, its conductor, a splendid musician and master of the baton, who works veritable wonders with a limited aggregation of players from the Philadelphia Orchestra. In another column of this issue is a detailed account of the premiere of *Ariadne On Naxos*. Apropos, when will New York or Chi-

cago, or both, produce that delightfully sparkling and melodious work?

There is a General Electric Choral Society. One hopes that it will not shock its hearers.

New York University now has made music a major subject. Even when it is minor.

Yes, the musical season is on in New York. There were twelve major musical entertainments in the metropolis last Sunday, which made it a happy day for the concert public and the tonal reviewers.

"Critic Badly Beaten" is the headline in a sporting daily. However, in order to dash certain hopes, it should be added that Critic is a horse which ran at Latonia, Ky., last Friday. Strangely enough, he was favorite in the race.

The theft of Marie Rappold's jewelry at the hotel where she was temporarily stopping, seems unfortunately to be a fact and not the time worn publicity fodder. Mme. Rappold's standing as an artist is too well established for her to require any such ballyhooing. But every cloud has a silver lining, and it's an ill wind that blows no good. Perhaps the golden voiced soprano will now be more liberal with her public appearances than she has been of late, so as to be able to purchase some new baubles at an early date.

The libretto of *Trovatore* no longer reigns unchallenged as the most incomprehensible opera story. Running it close for that distinction is the Hofmannsthal book to Strauss' *Egyptian Helen*. The pundits in such matters are still trying to figure out all the twists and turns of that tale. It is an amazing hodge podge of mythology, fantasy, melodrama, farce, tragedy, magic, and domestic comedy. Prof. Erskine took brave liberties with the old legend in his *Private Life of Helen of Troy*; but Hofmannsthal's melange on the same subject is nothing short of license.

Richard Strauss, thought to be more or less shelved in this country as a composer, looms large at present here, what with his two recent American operatic premieres, *Ariadne On Naxos*, at Philadelphia, and *Egyptian Helen*, in New York. A clever gentleman's aphorism that "Strauss is a talented composer who once was a genius," has been proved wrong. The real genius of Strauss was demonstrated when he laid aside his "modernistic" methods and returned to the realm of melody and lyricism. He still is the greatest living composer of opera and his pen shows no signs of losing its prolific and significant powers.

New York has heard the Conductorless Orchestra—otherwise known as the American Symphonic Ensemble—and the critical verdict on its performances turned out to be encouragingly favorable. Although conductors in the past have rested their batons and permitted their orchestras to play in this country on occasions without directing help, the American Ensemble is the first self-trained and self-rehearsed symphonic body to give a public performance in our land. The future of the experiment will be watched with interest. Nikolai Sokoloff, leader of the Cleveland Orchestra, was at the debut. He said later: "I shall give a concert without orchestra, by conducting some of the phonograph records I have made with the Cleveland organization."

It is not surprising that the Beethoven Symphony Orchestra of New York has run into financial difficulties. Such happenings are frequent with symphony orchestras in this country, even the "guaranteed" organizations being compelled to pass around the hat each year for donations and often threatening to disband when the necessary funds seem to be slow in forthcoming. The maintenance of symphony orchestras is a herculean financial task, as they cannot, in the nature of things, be made into profitable ventures; and rarely into self sustaining ones, without a large guarantee or endowment budget. At the present writing Mr. Zaslowsky is valiantly endeavoring to raise money for the continuance of all or a large part of the New York series planned by the Beethoven Orchestra, of which only one concert had been given here a couple of weeks ago, before its current financial debacle occurred. One is led to marvel, by the way, what sort of persons pledge guarantee funds for an enterprise and then fail to give the money? That is what happened in the case of a number of "guarantors" to the Beethoven undertaking. They are mainly responsible for the present plight of that orchestra, and the wrecked season of the conductor and over one hundred players.

AID FOR YOUNG ARTISTS

A great deal of aid has been given in recent years to young artists wishing to make a career, but none of it has entirely solved the problems which have existed in the past and which exist today. In order to accomplish this purpose, a new society has been organized, of which announcement was made last week. This being a Schubert year, the new society has elected to be known as the Schubert Memorial, Inc.

One of the leading lights in conceiving and planning the new society was Olga Samaroff, who, as an American artist who has won concert success, knows thoroughly well all of the difficulties encountered in such an endeavor. The new society is not to compete either with educational foundations which have their own machinery for giving their graduates public hearing, or with the National Music League, which has done such splendid work in the advancing the interests of young artists. The Schubert Memorial, Inc., is not a society which proposes to give debut recitals or to open its doors to any large number of young artists. Its idea is to select only the very limited few whose ability is such that it gives promise of a career so successful as perhaps to compare ultimately with the world's best. Whether the society will find two or three such artists in a year, or will find itself occasionally obliged to pass a year without introducing any artist, is and must remain a problem. Even with all of our educational facilities in America, such artists as this are rare. In the whole world there is only a limited number, and the musicians who control the new society are determined to do their utmost to make no mistakes in their selections.

The means to be adopted are such as will bring the young artist immediately into nationwide prominence, will in fact do for the young American artist exactly what is automatically done for the great European artist who comes to our shores, heralded as being one of the world's best and with such publicity that curiosity is immediately aroused, and people have a desire to acquaint themselves with his art.

The organizers of the new society feel that it should no longer be necessary for an American artist to go abroad and to come back as the latest art sensation. It is the belief of those who are undertaking this praiseworthy philanthropic work that, with proper presentation, any artist of superior merit can be brought to the attention of the American public as a whole in such a manner that success will be assured, or at least such universal curiosity aroused as accompanies the visits to America of European newcomers.

There is no reason to believe that this is a too optimistic view of the matter. The difficulty which has always presented itself to the young American artist has been to reach the public in such a manner that the public would quickly respond. With sufficient funds for advertising, this undoubtedly can be accomplished, but few artists have been able to obtain such backing, and it has often happened that the artist who had the backing was not supremely endowed musically, while the musical genius has found it difficult to obtain the backing. Conditions are to be made so difficult by the new society that a very large majority of American artists will find themselves ineligible for the competitions, and this is indeed a good sign, a sign of American progress, for in the past, as we all very well know, aspiration was often mistaken for inspiration, ambition for genius, Chauvinism for love of art, and friendship more important than a sane and unbiassed judgment. The result has been that many have been called (altogether too many) and exceedingly few chosen. The new society will not only be of benefit to those artists whom it establishes in their careers, but will, by its example, inspire to an understanding for the necessity of higher attainment in art.

The progress of the American artists has been hindered by excessive optimism. Those to whom the wish was father to the thought have seen in every young mediocre American talent a genius, and have cried "Wolf" so often that people have arrived at a point where they can no longer be deceived. The consequence has been that some good artists have failed to be cordially received, because the public had been misled regarding lesser artists so often that it was impossible to arouse their interest. The Schubert Memorial, Inc., will, by its extremely difficult conditions and its exalted ideals, free America from this menace.

Variations

By the Editor-in-Chief

Only a few of Beethoven's sonatas appear to remain on the programs of the well known pianists. The so-called Pastorale, Waldstein, and Appassionata sonatas have the preference, with the opus 106, and opus 111 next in frequency. Les Adieux, one of the loveliest of Beethoven's works in the sonata form, suffers strange neglect, for its pages have retained amazing freshness and charm. The Appassionata was drummed well nigh to death last year hereabouts. It may suffer even further punishment this season. Its first current appearance was on a recent Monday evening at Carnegie Hall, when Rudolph Ganz gave it his devoted attention. The succeeding performances of the Appassionata may now be looked for early and often, performances scholarly, poetical, passionate, and classically conservative. The much played sonata lends itself to all kinds of moods except those of the essential virtuoso. In the Ganz presentation there was chiefly a blend of serious musical feeling with finely sensed regard for structure and form. Only experience could produce such a ripened reading. Youngsters of the keyboard who rush at the Appassionata find that its spirit eludes them. Perhaps to capture it, one must have grey hair, like Ganz, and be able not only to play as well as he does, but also to equal his ability as a teacher and an orchestral conductor. The baton wielding is a great side asset in developing a pianist's interpretative vision. Gabrilowitsch, Siloti, and Rachmaninoff are other shining examples in that regard.

Another newspaper that front-pages concert matter is the Morning Oregonian (Portland, Ore.), which in its October 22 issue gives such honored space to the Portland Symphony Orchestra's first concert of its eighteenth season.

Some modernistic compositions would be all right if their contents were as bright as their covers.

A young man committed suicide in New York last week after hearing Tannhaeuser at the Metropolitan. It appears that the performance itself was not at fault; for the departed left a cryptic note, reading: "Tannhaeuser wasn't brave enough to stick it out, but I have the courage to do it." This is one of the few instances on record where anyone took an opera plot seriously.

"It is easy to find fault with anything," says the New York Herald Tribune. Not, however, with certain artists, composers, conductors, orchestras, and performances. Nevertheless, this department is too canny to try to designate them by name.

H. B. is kind enough to send to this department a merry item from The Goblin, a Toronto journal:

It is reported from reliable sources—in fact, if the truth were known, we saw it in print ourselves—that a gentleman standing in front of a music store, which was giving a megaphonic demonstration for the benefit of the passers-by, overheard the proprietor remark to his assistant: "Hey, Jake, the crowd's getting too big outside. You better put on that Tchaikowsky record."

First prize for ingenuity and inventiveness in press agency goes to Villa-Lobos, a young Brazilian composer, who says that he was captured by a band of cannibals in Paraguay, who while chanting weird melodies made preparations to devour him. He was saved by a rescue party and immediately jotted down the tunes he had heard. This new kind of dinner music has been published in Brazil and now that the history of its origin has reached New York, one may surmise that the Villa-Lobos pieces are in preparation to be heard here soon.

There is a Flute Club in New York, a fact which proves something, but it is not easy to say what, as this page goes to press.

Josef Stransky, former conductor of the New York Philharmonic, says that if he had to make a choice between Strauss'

Egyptian Helen and Krenek's Jonny Spielt Auf, he would select Wagner's Meistersinger.

There are about 100,000 deaf mutes in the United States. That is unfortunate for those afflicted, but on the other hand, think how much bad music they miss hearing.

In receipt of the attached letter and a sheaf of poems from the pen of an inspired soul, I have selected two of the immortal lyrics and publish them herewith:

New York, September 22, 1928.

Dear Variations:

I have been a reader of your page in the MUSICAL COURIER for some time and as the MUSICAL COURIER has published my verse, I feel that you may like some of the lighter poems for Variations.

I have given many Poetry-Violin recitals in New York, so my poems have a large public.

Very sincerely,
PAULINE WATSON.

OLD KING COLE

If Old King Cole
That merry old soul
Should bring his fiddlers three
To Carnegie Hall,
Then by night-fall
What controversy there'd be.
Critics would be
At variance you see
About the fiddlers three;
They had fine tone
They made it groan
Or they had no artistry.
Their technique was bad,
Their training was sad,
Interpretation too free;
And the next morn'
They'd scare the forlorn
Inadequate fiddlers three.
But Henry Ford
Would send them word
And they'd forget their woe;
For the fiddlers three
With gusto and glee
Would play tunes of long ago.

YOU NEVER CAN TELL

(Apologies, Oh Pshaw!)
I took my old-maid Auntie
To hear a slow Andante,
But what she didn't know
Would fill an Allegro!

Apparently this column has but to utter a useful hint to have it followed. A fortnight ago the question was put in this place, why Moszkowski's attractive orchestral suites have been unduly neglected by conductors. Along comes Walter Damrosch and

puts on his children's concert program (with the Philharmonic) last Saturday morning, a movement from Moszkowski's suite No. 1.

A fool and his money never are parted more quickly than when he becomes the guarantor of the wrong kind of opera company.

The kicking season is on, both in football and music.
LEONARD LIEBLING.

STEREOTYPES

Mental laziness is the commonest of failings. But few persons care to recognize it in themselves. In fact, the average man does not know that he is mentally lazy. He is quite unaware that the stereotyped formulas he believes in are only a manifestation of his inability to think of any thing original. He accepts his beliefs ready made and feels satisfied that he has thought out the matter for himself.

The mental habits formed during childhood are difficult to change. That is why religious teachers try to get hold of the children. "Let me have the first seven years of a child's life and I care not who has the remaining years," said a religious teacher once upon a time. The natural mental laziness of the human mind made it probable that the child would stereotype his beliefs and come to think that his religion was the only correct one.

What is this political party business but stereotyped thought? It is so much easier to accept the principles of the Grand Old Party than to think independently. All the long months of political oratory which precede an election serve the purpose of forcing certain names into the minds of the multitude so that the electors stereotype those names and come to believe that they are thinking clearly and logically about the merits of the candidates. The secret of successful advertising lies in the repetition of certain names and formulas until the public stereotypes them. Napoleon himself said that the only method was repetition.

Many of the most successful artists before the public today are by no means the best performers or the most intelligent interpreters. They have a kind of personality which impresses itself on the public. And when that happens, then the public's thought becomes stereotyped, and the artist is accepted without further question. It is not true that the public is the best judge. That is another of those fallacious stereotypes which the public accepts for truth.

In this commercial age, when musical entertainments can be given only when the public supports them, it is necessary to make mediocrity the important factor in fixing the standard. The man in the street, as he is called, is the final judge of the merit of the performance. If he is dissatisfied, the concert will not pay.

In the old days of royal courts and princely patronage, the musician and the painter had a much

4,700 TURKEYS CHANGE HANDS AT FAMOUS NORFOLK MART



The autumn sale of turkeys at the fair at Attleborough, Norfolk, is a reminder of the approach of Christmas. Over 4,700 birds changed hands, to be fattened before making their appearance on dinner tables.

(Reproduced from The Daily Mirror, New York, October 20, 1928, by permission)
The puzzle in the picture, shown herewith, is to find Paderevski and his hat.

higher class of audience to work for. Haydn, for instance, had to please his patron, Prince Esterhazy. He was not concerned with the approval of the general public. Would the general public have accepted his symphonies and sonatas if the patronage of the prince had not first made Haydn's name standardised, stereotyped? Mozart and Schubert in the same city of Vienna struggled in vain against neglect and poverty because no prince lent the glamor of his name and influence to their music and standardised their names.

As long as the low intelligence of the general public is the arbiter of taste, the standard must be low. And when the low standard becomes established, what can prevent the mental laziness of the multitude from making this standard stereotyped? And when it becomes stereotyped it is still more difficult to change, because a stereotyped belief becomes fixed and sacred, like a religious belief.

The man in the street has certain stereotyped beliefs which he thinks can not be bettered. He thinks his religion is the only sacred creed; that his political party is the only sane one; that his nation is superior in intelligence and progress to all other nations; that he enjoys the blessings of perfect liberty; that he is the final and most capable judge of what music should be, in his home, in the school, in the concert room.

'Tis true, 'tis pity; and pity 'tis 'tis true. But what is to be done in the matter?

A CLOSE-UP OF PAGANINI

In this issue of the MUSICAL COURIER appears the first half of a series of pictures, letters and documents which throw a novel light on the personality and character of that unique and much maligned figure in the dynasty of violin kings, Paganini.

The almost superstitious awe with which his amazing feats were regarded by the public of his day, the stories that were rife concerning his private life, stories picturing him as a man of dissolute habits, addicted to gambling, drink and debauchery (he was even said to have been in prison for the murder of his wife), are familiar to those that have read the existing literature concerning him. Selfishness and niggardliness in money matters have also been commonly attributed to him.

It is with much satisfaction that the MUSICAL COURIER offers its readers the perusal of this rare collection of Paganini data—made possible by the courtesy of Mme. Maia Bang Hohn, excellent violinist and assiduous collector of things of musical interest—as the indisputable facts therein contained substantiate the belief that we have always harbored—namely, that Paganini was not and could not have been the sort of man he has been commonly supposed to have been. That he was industrious is attested by the perfection of his art; that he was prudent, methodical and practical is apparent in the numerous letters, statements, contracts and other material in this collection; that he was not stingy can be seen from the references to the various benefit concerts at which he appeared—and a Paganini appearance, even in those days, meant thousands of dollars.

The second half of this interesting and illuminating material concerning the life and personality of one of the world's greatest instrumentalists will be presented in the issue of November 15.

AN IRREPARABLE LOSS

In the death of Oscar G. T. Sonneck, the music world has suffered an irreparable loss. It is not an exaggeration to say that there is no one to take his place. He was a man of peculiar single mindedness, a typical scholar, whose whole delight in life was to dig out difficult and illusive truths and to record his findings in print, where it would be at the disposal of other scholars like-minded, and of the general public as well.

One attribute that caused Sonneck to stand out with peculiar distinctness was his absolutely uncompromising scientific point of view. To him, nothing that was not proved was fact. Suppositions had no place in his mental constitution, and when he stated that a thing was true it might always be assumed that he had done everything humanly possible to convince himself of that truth.

As a man who has aided the progress of music in America, Sonneck is less appreciated today than he will be a few years from now. His work was of too quiet a nature to bring him at any time prominently into the public eye. However, he did win the very highest possible esteem of his associates, all of whom were men and women standing high in their respective professions, and nothing could speak more strongly for his eminence than this enthusiastic and genuine esteem of his peers.

Tuning in With Europe

Bachaus Discovers Tschaiakowsky

Bachaus, who is back in London, is going to bid good-bye to the one-keyboard piano. He has become so enamored of the Moor double keyboard that he says he is positively "unhappy" playing the old kind. We hasten to remark, however, that his audience is anything but unhappy, for we have rarely heard Bachaus play so beautifully as at his latest recital in Queen's Hall. Moreover, his program was refreshingly unhackneyed, including the Schumann F sharp minor sonata, and the Six Pieces, Op. 21, by Tschaiakowsky which have, it appears, never been played outside of Russia before.

Rubinstein's Apathy

Even in Russia they have probably been played in public only by Anton Rubinstein, to whom they were dedicated. Rubinstein, moreover, waited ten years before he played them, if at all, and never acknowledged them with even a word of thanks. "A strange man is A. G. Rubinstein," wrote Tschaiakowsky to his publishers in 1883. "Why could not he ten years ago have paid some attention to these pieces? Why could he not at that time play a single note of them?"

Why They Weren't Known

Rubinstein's neglect of the pieces led to a general neglect, even by the composer himself, for Tschaiakowsky adored his master, Rubinstein, and his lack of appreciation hurt him deeply. Few pianists knew of their existence; in the catalogue of Tschaiakowsky's works they are a mere number. Bachaus didn't know of them until, when he was in Russia at the beginning of this year, they were shown to him by the director of the Tschaiakowsky House in Klin. "When I heard about them," Bachaus said to us, "I thought they might be compositions which should be justly forgotten, for even some works by the masters are better lost. But from the first bar I played I loved them."

An Interesting Composition

They are certainly the most interesting pieces for piano by the Russian master we have ever heard—also the most serious. They are all based on a single theme, which is treated as an impromptu, a mazurka, a fugue, a funeral march and a scherzo. These are preceded by a very beautiful prelude, somewhat Schumannesque, as is, indeed, the whole set. Pianistically they are decidedly interesting and pianists in search of "novelties" might do worse than give them a try.

What About Mendelssohn?

Tschaiakowsky, like Mendelssohn, is, of course, under a cloud. It is time, therefore, to remind people, that at his worst he is still miles above some of our modern prodigies, whose piano pieces and

piano "versions" are supposed to add a certain liveliness to the up-to-date piano recital.

And what about Mendelssohn? Has nobody today the courage to play a composer who for generations was the standard of taste? We are "in a position to state," as the newspaper correspondents say, that a Mendelssohn renaissance is coming; that one of the great pianists of today is going to revive the F-sharp minor sonata (or fantasia), op. 28, which is, incidentally, superior to most of what Claude Debussy, Maurice Ravel, Castelnuovo-Tedesco, Albeniz, Granados, Bax and others have been able to produce.

The Magnetic Pole

That is what a punning English newspaper reporter calls Paderewski. (New York cubs have been fired for less.) Anyway, Paderewski is playing in London and the English provinces, among other things, Ernest Schelling's Nocturne at Ragusa, which adds a new chapter to musical geography. Ragusa will now be known to the citizens of Bradford and other places as another of those wonderful places where the moon never sets. A good tip to town boosters.

What Does He Do With It?

Heifetz, too, is in England. He was shy to the reporters about his romance. "Most of my time," said Jascha to one reporter, "is taken up with buying new music." None of it has been heard (from Heifetz) thus far.

WHEN ADVERTISING DOES NOT PAY

"Does advertising pay?" is a question often asked nowadays, not only by musicians, but also by business men. To this query one who has sold advertising for over a quarter of a century will answer emphatically, "No, advertising does not always pay."

Many musicians will tell you that they are great believers in advertising; that they have spent a great deal of money, yet the returns have been practically nil. These musicians are really telling the truth, when they advertise in the wrong medium.

In every large city in America—nay, in every burgh—there is a man or a woman who may know a great deal about advertising, who will solicit business from musicians who know very little about advertising. Musical directories, pamphlets of every description, are offered to these musicians as a medium of advertising. Who profits by that advertising? One person—the one who sells it.

Big concerns who employ advertising men are never to be found wasting their money on publications which do not show a good return.

The musical fraternity ought to be satisfied in spending their money with the publications which have been recognized as excellent advertising mediums for their profession. They should turn down those schemers from Chicago and New York who have for their motto: "Suckers are always to be found around Michigan Avenue and West Seventy-Second Street, in the cities where one of them is born every second."

SIGMUND SPAETH DECLARES HIS POSITION

Says He Is In No Way Identified With The National Board of Music

To The Musical Courier:

So many of my friends in the musical world have asked for a definite statement of my position in regard to certain plans for national organization and promotion that I am forced to ask for space in your columns to clear up all possible misunderstandings. As managing director of the Community Concert Corporation, I am engaged in the most exacting work I have ever undertaken, and obviously my time for any other activities is exceedingly limited.

Nevertheless I consented, during my vacation, to edit the forthcoming volume of "Who Is Who in Music," and secured the valuable cooperation of such men as W. J. Henderson, Lawrence Gilman, Leonard Liebling, George Gartlan, Walter Damrosch and Hugo Riesenfeld, all of whom are either contributing actual material to that publication, or acting in an advisory capacity. I shall do everything in my power to make this book a success, worthy of consultation by all those interested in music, and helpful to its clients and its readers alike.

Recently there has been much activity in behalf of "The National Board of Music," and I find that, without my knowledge or consent, the names of myself and my editorial associates have been used in connection with that publicity. I wish it to be distinctly understood that there is no connection whatever between "Who Is Who in Music" and the "National Board of Music." I have been repeatedly asked to identify myself with this plan, and have persistently refused.

This public statement is made to spare me and my friends further embarrassment, caused thus far either by inexcusable carelessness or by deliberate misrepresentation in linking together the names of the two organizations, one of which has my approval and the other of which I know nothing about.

With thanks for your courtesy, I am

Very truly yours,

(Signed) SIGMUND SPAETH.

New York, N. Y.,
November 5, 1928.

Legion Concert to Be Notable Affair

The American Legion, Capt. Belvidere Brooks Post No. 450, announces its tenth anniversary Armistice Celebration in the form of a monster concert at Carnegie Hall on the evening of November 10. The artists who will appear are Josef Hofmann, Martha Phillips, Swedish soprano, Misha



MARTHA PHILLIPS

Livshutz, Russian violin virtuoso, and the Hall Johnson Negro Choir. Sergt. Alvin C. York of Tennessee, whom General Pershing has pronounced "the greatest civilian soldier in the war," will tell his own story. Walter Damrosch will preside.

Josef Hofmann will open the program with his own arrangement for piano of The Star Spangled Banner, and later will play works by Chopin, Rachmaninoff, Rubinstein and other noted piano composers.

Goossens Conducts First Pittsburgh Symphony Concert

PITTSBURGH, PA.—The Pittsburgh Symphony Society in its first concert of the season on Sunday evening, October 28, in Syria Mosque, scored an outstanding success. With Eugene Goossens as guest conductor and Cyrena Van Gordon, mezzo-contralto, soloist, the ninety members of the orchestra played to an audience of more than 4,000 people. Mr. Goossens, Elias Breeskin, associate conductor and concert-meister, and Mme. Van Gordon each was given tumultuous applause. The orchestra's improvement since last season was remarkable and the audience another record breaker for both size and enthusiasm. Mme. Van Gordon was obliged to take a double encore to her singing of Brangaene's Call, and she returned to sing Brunnhilde's Cry twice over after the most unusual demonstration from the audience heard for many seasons in Pittsburgh. Mr. Goossens' favorable comment on the artistic growth of the orchestra was gratifying to both players and the executives of the Society.

F. W.

Boston People's Symphony

At its October 21 opening, the People's Symphony Orchestra proved just as sterling an attraction as it had been in its old home at Jordan Hall. The Hotel Statler ballroom provides an ideal location, and there is no reason why this valuable organization should not enjoy another highly successful season.

Ruth Webb acted as soloist with the orchestra in one of Mozart's piano concertos. It was instructive to contrast her work with that of Albion Metcalf, for she represents the Philipp school, formidable rival and pitched opponent of Tobias Matthay and his system.

Obituary**O. G. T. SONNECK**

Oscar George Theodore Sonneck, noted musicologist, died after a brief illness as a result of an operation for appendicitis at St. Vincent's Hospital on October 30. He was recently known chiefly as vice-president of the music publishing firm of G. Schirmer, Inc., New York, and as editor of the Schirmer magazine which had been published for some years under the name of the Musical Quarterly, and had become known throughout the world as one of the most important contributions to musical periodical literature. Sonneck's fame, however, will rest upon the serious study he made of all sorts of things pertaining to music, and his work as chief of the music division of the Library of Congress in Washington.

He was born in Jersey City, October 6, 1873, and was taken to Germany when he was about ten years old, receiving most of his education there. He was there, at least, until 1898, after which he traveled in Italy for a year, and then returned to America. His education in music, as well as in all academic branches, was exceedingly complete. He was a voracious student, with an inquiring mind and a scientific exactitude of thought which was the characteristic which made his life's work so extremely valuable. His university education was at Heidelberg and Munich, between '93 and '97, and he studied music with Sundberger, composition with Sachs, piano with Kwast, instrumentation with Knorr. He also studied the viola in Frankfurt, which was his home (he lived there with his mother during the latter part of his stay in Germany).

On his return to America, Sonneck immediately entered upon an investigation of American music, and the titles of some of his works indicate the importance of this branch of his study: Francis Hopkinson and James Lyon, 1905; Bibliography of Early Secular American Music, 1905; Early Concert-Life in America, 1907; Historical Report on The Star Spangled Banner; America, Hail Columbia, and Yankee Doodle, 1909; Critical History of The Star-Spangled Banner, 1914; Early Opera in America, 1915; Catalogue of First Editions of Edward MacDowell, 1917; Catalogue of First Editions of Stephen C. Foster, 1917.

Besides these works he wrote a number of others upon various subjects, his latest being in connection with the Beethoven Centenary last year—Beethoven: Impressions of Contemporaries, and Die Unsterbliche Geliebte. In addition to all this great mass of work, Sonneck found time to compose some very excellent music and to write two volumes of poetry which were published when he was still a student.

Sonneck was always, throughout his entire career, an ardent supporter of all that was worthy in music. He was one of the organizers of the Society for the Publication of American Music, and of the Beethoven Association, and was actively connected with both of these societies up to the time of his death. He was also active in aiding to make possible the Krehbiel edition of Thayer's Life of Beethoven. This and the Beethoven work above mentioned were both published at the expense of the Beethoven Association.

It is difficult to think of a more useful and, in some ways, more unselfish life than that of Sonneck. He could not possibly have expected any great material return from the work he did, and when he accepted the position of chief of the music division of the Library of Congress, he did so against his own desire, and as an actual sacrifice of one of his own cherished ambitions, which was an academic career. It was put before him that he was the one man who could do what he did do for the music division of the library, and when he finally decided to undertake the work, he did so far that reason only. The result was far more than even Sonneck's most ardent admirers of that time expected or could have hoped for. They found in Sonneck a man of tremendous vision, energy and ambition for the work at hand, a man who knew what should be accomplished and knew also how much could be accomplished. His capacity for work was amazing, and he was able to put in hours of writing at night after a hard day of work, so that his friends often wondered whether he would not ultimately break down under the strain.

Sonneck was married in 1904 to Marie Elizabeth Ames, who survives him. He is also survived by his mother, who has resided in Wiesbaden for a number of years.



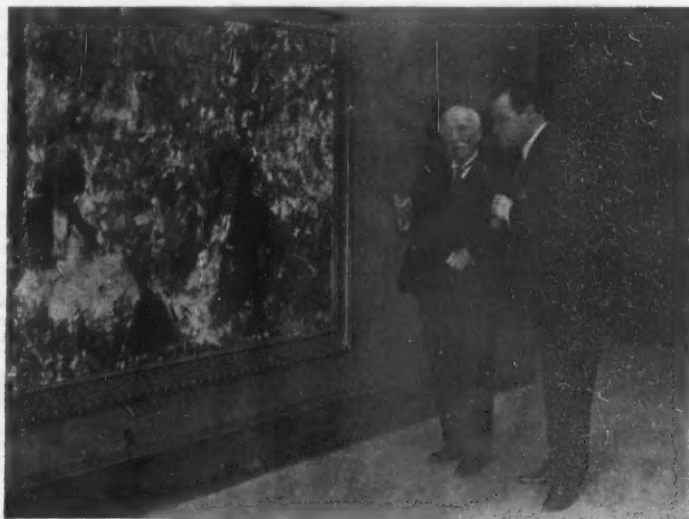
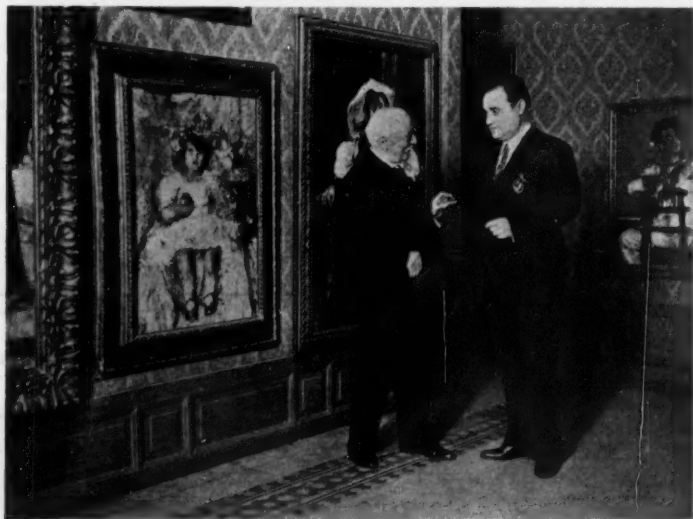
ADAMO DIDUR,

who began his season with the Metropolitan Opera Company as Geronte in Manon Lescaut on Thursday evening, November 1. An announced in last week's issue of the MUSICAL COURIER, in addition to his own professional singing engagements. Mr. Didur will accept a limited number of singers for voice and coaching. The high standing of this artist of international fame and his years of experience in the principal opera houses on both sides of the ocean well equip him for this branch of his art. (Photo by Mishkin)

Alma Peterson Becomes American "Ariadne"

When the Philadelphia Civic Opera Company recently vouchsafed to present to America the Strauss opera, Ariadne of Naxos, speculation ran high as to which American prima donna could compete in the title role with those who have sung it on European stages. According to the audience at the Academy of Music in Philadelphia, November 1, and the critics who attended the premiere from New York and Philadelphia, Alma Peterson as Ariadne scored a triumph which "not only places her on a peer with European Ariadnes but also gives her the title of the American Ariadne, because of her delightful and authoritative interpretation of the role."

Herbert F. Peyser, in the New York Telegram, said: "Of foremost excellence among participants was Alma Peterson, the Ariadne, whose performance, vocally and otherwise, stood on a level with the best Ariadnes to be seen on European stages today." Samuel L. Laciard, of the Philadelphia Public Ledger was of this opinion: "Alma Peterson is exactly suited to the role of Ariadne in stage presence, being especially fitted to classic roles. She sang the trying part exquisitely throughout, and Strauss is never easy."



GIGLI AND ANTONIO MANCINI,

well known painter, in his studio at Rome, photographed just after the artist had finished a portrait-painting of the tenor.

Chicago Has a Gala Week in Music With Fine Recitals and Other Events

Rousing Reception Given to Tito Schipa—Ganz Shares Honor with Stock in Recital with Orchestra—Excellent Performances by Kober-Arendt and Francis Macmillen—Other News

CHICAGO.—A welcome befitting a returning hero was accorded Tito Schipa when he stepped upon the Auditorium stage for his song recital on Sunday afternoon, October 28. Schipa is beloved alike by concert and opera goers, and he is among the precious few whose recitals can fill the vast Auditorium to the last seat, with added chairs in the orchestra pit. The tenor gave generously of his exquisite voice and art throughout a program that was more than tripled by the number of encores requested by his delighted listeners who were reluctant to let him leave the stage even then.

Frederick Longas, besides playing admirable accompaniments, gave several solo numbers, in which he met with the full approval of the audience.

GEORGIA KOBER AND ELSE HARTHAN ARENDT

Among the many distinguished and popular artists among Chicago's musical fraternity none are more in demand, both as teachers and recitalists, than Georgia Kober, pianist, and Else Hartman Arendt, soprano. A joint recital by these artists on October 28, brought a large audience to the Playhouse and unfolded much that was of interest and enjoyment.

Opening the program with the Bach aria, Stein, der ueber alle schaeft, in which she had assistance of flute, viola and piano, Mrs. Arendt proved her knowledge of the classics. A group by Brahms, Hugo Wolf, Max Reger and Fourdrain brought out the beautiful quality of her voice, her musical intelligence and keen insight. These, exquisitely sung, evoked the hearty applause of a well pleased audience. Following this Mme. Arendt offered the In Questa reggia aria from Puccini's Turandot, much to the interest and enjoyment of her listeners. Not only is Mrs. Arendt beautiful to look at, but her charm of manner and lovely voice make her a recital artist who appeals to the eye, the ear and the mind; encores were necessary to satisfy the enthusiasm of the audience. She was ably seconded at the piano by Edwin Stanley Seder.

A forceful pianist is Georgia Kober, whose powerful hands and arms bring forth tones that would be the envy of many a pianist of the stronger sex. Her playing is masculine in dynamic passages and full of feminine charm and refined style in pianissimo. Her facile technic served her well in the Rameau-MacDowell Sarabande and the Franck Prelude, Fugue and Variations, in which numbers particularly her firm, solid and virile tone was well in evidence. A splendid musician as well as able technician, Miss Kober is a recitalist of no mean ability, and the success she scored was well deserved. Later she programmed numbers by Chicanos and modernists, including Walter Keller and Theodor Troendle (both of whose opuses are dedicated to Miss Kober), Tschernpne, Mompou, Carlos Chavez and Henry Cowell; these could not be heard.

FRANCIS MACMILLEN AT THE STUDEBAKER

No ordinary program satisfies Francis Macmillen, to whom music-lovers are indebted for the uncovering of many violin novelties. The greater part of the one he had arranged for his Chicago recital at the Studebaker Theater

on October 28, comprised seldom heard numbers by Zarzycki, Godowsky, Saint-Saens-Ysaye, MacMillen, and Goddard. These, the Saint-Saens B minor Concerto, and works by Sinding, Cesar Thomson, Debussy and Sarasate made his audience his debtors, for he played them admirably as to technical and tonal execution and musicianship.

SOPHIA BRILLIANT-LIVEN AND MICHAEL LIVEN

Since establishing the Brilliant-Liven Music School in Chicago, Sophia Brilliant-Liven and Michael Liven bid fair to equal the success that has been theirs in Europe, judging from the number of well trained students emanating from the school.

Sophia Brilliant-Liven had the distinguished honor of receiving a diploma from the Imperial Conservatory of Petrograd under the tutorship of Anton Rubinstein. She was teacher at the Imperial Conservatory in Southern Russia for seven years and director of her own conservatory for twelve years, during which time she trained many celebrated pianists. In Russia Mme. Brilliant-Liven was well known as a concert pianist, specializing in chamber music recitals; in that capacity she toured the country with Prof. Leopold Auer in 1913. Since locating in Chicago she has built up an enviable reputation both as pianist and teacher through her various chamber music recitals with Jacques Gordon, concertmaster of the Chicago Symphony Orchestra and the success enjoyed by her numerous pupils, who have carried off many coveted prizes in important competitions.

Also a graduate of the Petrograd Conservatory, Mr. Liven had his training under Professors Leopold Auer and Weikman in violin, and Prof. A. Liadoff in composition. For many years he was a well known conductor in Southern Russia, and professor at the Imperial Conservatory. He is a versatile artist, master of both violin and viola, and a teacher of wide experience. His violin students reflect the excellent training received at his hands.

Large classes are enrolled at the Brilliant-Liven School, and the student activities during the season will include a series of recitals at Kimball Hall and appearances in the Lyon & Healy Junior Artist Series.

BUSH CONSERVATORY NOTES

The graduating class of 1928-29 held its organization meeting on October 25. Officers were elected and plans for the season's class activities were formulated. A unanimous vote elected Helen Hersheid, president; Bjorn Bergethon, vice-president; William Cizek, treasurer, and Theresa Wedington, secretary.

On October 25, Ernest F. Eckerman, student of Herbert Miller, was soloist at the Great Northern Hotel. He was accompanied by Kathleen Creswell, pupil of Elsie Alexander. Mr. Eckerman has recently been engaged as a member of the Holy Name Cathedral Quartet.

October examinations in the Junior School of piano were given during the week under the direction of Eva J. Shapiro, director of the entire junior department. Pupils of Edna Johnson, Bernice Peck, Helen Hersheid and Blossom Le Mieux gave splendid demonstration of their training.

The Von Mickwitz Repertoire Club had the pleasure of

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PALMER CHRISTIAN
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VITALY SCHNEE
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hearing three young artist pupils on October 21. Marjorie Barton played the Liszt E flat major Concerto; Paul Smith played two Chopin numbers, and Delaware Deliya closed the session with Henselt's If I Were a Bird and Valse Caprice by Cyril Scott.

Beatrice Burgeson, soprano, student of Emerson Abernethy, gave a program for the Glen Ellen Woman's Club on October 23.

MUSICIANS CLUB OF WOMEN

The opening concert in the Musicians Club of Women series of artist recitals presented Claire Dux at the Studebaker Theater on October 29.

KEDROFF QUARTET IN BENEFIT CONCERT

The concert which the Kedroff Quartet gave at Orchestra Hall on October 29 was for the benefit of the Y. W. C. A., but as no tickets were received at this office, the concert cannot be reviewed.

ELLA SPRAVKA BUSY

Since her return from Europe, where she spent the summer, Mme. Ella Spravka, pianist, has been actively engaged with her teaching and recital work. During the past month she has given programs at the Wheaton Woman's Club, October 3, and at the Riverside Women's Club on October 5. On October 22, Mme. Spravka gave a radio program with



MICHAEL LIVEN



SOPHIA BRILLIANT-LIVEN

her husband, Prof. Oumiroff, baritone, broadcast from the Brunswick Radio station.

COLUMBIA SCHOOL RECITAL

A recital meriting high praise was given by the following advanced and artist students of the Columbia School of Music at the school's recital hall, October 30: Jewel Prosser, contralto; Elaine Rich, Marion Hall, Pauline Anderson, Blanche Strom, Miriam Humsche Douglass, Lillian Cervenka, and Winifred Jones, pianists; Alexander Gordon and Alexander Tannenbaum, violinists, and Flora McGlasson, soprano. Numbers by Albeniz, Debussy, Paradisi, Ibert Griffes, Besly, Josten, Beatrice MacGowan Scott, Vioux-temps, Ireland, MacDowell, Tschaiakowsky, Schubert, Philipp, Borodin, Moussorgsky, Rossi, Brogi, Chadwick, Chopin, Palmgren and Brahms figured on the program.

CHICAGO MUSICAL COLLEGE NOTES

Kathleen Powell, contralto, pupil of Herbert Witherspoon, and Lorena Anderson, soprano, pupil of Florence Hinkle, sang Hansel and Gretel for the Music Art Fund Society at Maillard's on October 30. Miss Powell was soloist with a quartet at the Glencoe Jewish Temple on October 14, and also sang with a quartet at the Fullerton Presbyterian Church on October 28, and again November 4 at the same church.

Iona May Liller, artist pupil of Mme. Arimondi, is now teaching at the Grenada College, Grenada, Miss.

Mabel Zehner, former pupil of Edward Collins of the piano faculty, appeared in an organ recital at the Trinity Lutheran Church, Cleveland, O., and received most flattering press comments for her masterly playing and fine interpretations.

The first performance of the opera class under Isaac Van Grove was given on November 4 at Central Theater. Acts from Martha, Lucia and Aida were given.

Frederick Dvornich, violinist, pupil of the college, appeared in recital at Racine, Wis., under the auspices of the Masonic Club of that city.

Marshall Sosson, another violin pupil, who won the Zimbalist Scholarship at the Curtis Institute, is making rapid progress under this master. After being there only one week he was selected by Mr. Zimbalist to play the Bach Chaconne for the class. Sosson received all his training from Mr. Fischel at the College.

GANZ AND STOCK SHARE HONORS

A concert that will live long in the memory of orchestra patrons was that of November 2 and 3, when Rudolph Ganz as the first soloist of the season shared honors with Frederick Stock. Conductor Stock has long been recognized as a Beethoven authority and when he conducts that composer's works one is assured of a masterly performance. And when

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EDOUARD COTREUIL
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a second Beethoven master joins forces, it is a memorable occasion. Thus, with Ganz at the piano and Stock on the conductor's stand, the Emperor concerto received an unsurpassable performance. Ganz' playing was virile, noble and soul-stirring, and he was given a rousing reception by the listeners. Later Ganz played the piano part of the D'Indy Symphony on a French Mountain song and again pianist, orchestra and conductor were in complete accord, making for a performance that was well nigh perfect.

Since the beginning of the season one has been impressed with the orchestra's remarkable playing. Again at this concert was one confronted with the exceptional fettle in which it is found. Conductor Stock has brought the orchestra to a new high peak which promises to make this the most brilliant season of its history. The balance of the program contained the Secret of Suzanne overture and Strauss' Suite from music to Der Burger als Edelmann. A concert that may be written in golden letters in the annals of the Chicago Symphony Orchestra!

AMERICAN CONSERVATORY NOTES

Louise Hattstaedt-Winter, of the faculty, has been engaged as soprano soloist at Mt. Carmel Cathedral.

Verna McCombs, of the vocal faculty, presented her pupils in a musicale at the Hallowe'en party at the Conservatory Studio Theater on October 29.

Luella Feiertag, artist student of the conservatory, sang the role of Angele in Count of Luxembourg by Lehar, with the German Opera Company at the Victor Theater, October 28, 29 and 30. Miss Feiertag is to be soloist for the Schubert Centennial Festival at Milwaukee on November 28.

Marguerite Kelpsch-Ullman, of the piano faculty, presented her pupils in recital on November 1, at the Conservatory Recital Hall.

John Lukken, alumnus of the Conservatory, is head of the vocal department of the University of New Mexico, at Albuquerque.

Helen R. Koll, public school music graduate, class of 1928, is assistant supervisor of music at Asheville, N. C.

David Hansard, former violin pupil of the school, is now director of orchestra and teacher of violin at the C. I. A. University, Denton, Tex.

JEANNETTE COX.

Althouse Enjoyed European Festivals

Paul Althouse's trip to Europe is now something of the past, and already he is well started on his engagements in this country for the season of 1928-29. Shortly after his return from abroad, a MUSICAL COURIER representative saw Mr. Althouse, who was all enthusiasm over his experience in Germany. He sailed on June 30 and returned September 14. The tenor went direct to Berlin and began work almost immediately with Raucheisen on Lieder, and for the Wagnerian roles he consulted Heidenreich. He then visited the Bayreuth Festival, which he found most interesting, and then moved on to Munich for the festival there. Next came Salzburg, Nurnberg, Hamburg and Berlin again.

Mr. Althouse about this time fulfilled an engagement as soloist for the Norderney Orchestra, Josef Frischen, conductor, where he scored a splendid success. Then he returned to Berlin for the continuation of his studies. As a result of his trip abroad he will return there next spring to sing in the opera houses of Berlin, Vienna, Hamburg and Munich, and in concert as well.

Visiting the European festivals he found a wonderful source of education, especially for one who sings the Wagnerian repertory and is not able to get much of the necessary atmosphere and tradition living in New York, Philadelphia and Chicago, the homes of the companies that produce these operas.

While in Germany Mr. Althouse met many of his former friends at the Metropolitan. He enjoyed hearing Nanny Larsen-Todsen as Isolde and Brunnhilde at Bayreuth, and Schoor as Wotan; also Karin Branzell. He also visited Baklanoff at his farm outside of Berlin, and with whom the tenor will sing in Walkure and Carmen with the Philadelphia Civic Opera.

Added to Paul Althouse's list of concerts, recitals, operas and orchestra engagements this season comes an appearance with the Boston Symphony Orchestra at Symphony Hall in Boston, on November 18, under the direction of Serge Koussevitzky. He will sing the tenor role in the Ninth Symphony of Beethoven. Afterwards he will leave on a two weeks' southern tour of recitals.

Mannes Gives Greenwich Concert

David Mannes gave the first of his symphony concerts for young people at Greenwich, Conn., on November 1. The concert, which was divided into two parts for younger and older children, included Mozart's Turkish March from The Abduction from the Seraglio, three pieces from the Carnival of the Animals of Saint-Saens (Hens and Cocks, The Swan, The Elephant), some of the Schubert ballet music from Rosamunde, a movement from Ippolitow-Ivanow's Caucasian Sketches, the first movement from Dvorak's New World Symphony, two intermezzi from mod-

ern Italian opera (Cavalleria Rusticana and Jewels of the Madonna), and Strauss' Roses from the South waltz.

The concert was under the auspices of the Woman's Club, and was given in the high school auditorium. Other concerts will be given on December 6 and January 10.

Chicago Opera

(Continued from page 7)

in better vocal fettle. The voice is round in all registers, wide in compass and the role of Don Jose fits him admirably. He sang throughout the evening with nobility of tone and was acclaimed after his singing of the Flower Song. Handsome, his winning of Carmen had its raison d'etre and his acting from the beginning of the drama to the end was well-thought-out, and deserves unstinted praise.

Maria Olszewska made her debut in the title role. This young woman has come to our shores from triumphs abroad and heralded as a "sensational contralto." She has sung at the State Opera in Vienna, at Covent Garden in London, at the Colon in Buenos Aires and, it is said, is always in demand for guest performances in the great European houses. All this information is given about Maria Olszewska, as her Carmen left us cold. Having come to the Auditorium expecting great things from the singer, we naturally thought that fear or nervousness hampered her vocal faculties as she sang the Habanera and Seguidilla, but, though she did much better in the second act, it was not until the Card Scene that she gave satisfaction. Mme. Olszewska's tone is beautiful in the low register and in the upper region, but the medium is very weak, if her singing of the title role in Carmen be taken as a criterion. It was rumored around Congress Street that Mme. Olszewska is found at her best in German roles, and that though her French is fluent, she is handicapped when singing in other languages than German. This soon will be found out, as the new star is to sing Ortrude in Lohengrin on next Sunday. Historically, she proved herself an actress of uncommon merit, bringing out new ideas in the part that showed her a woman of good taste and keen discernment. Mme. Olszewska has also been well treated by the gods, as she looks ravishing on the stage; but she missed the note that catches the heart and accelerates the pulse.

Alice d'Hermanoy was the Frasquita and Ada Paggi made a brilliant debut in the small part of Mercedes. Desire Deferere and Jose Mojica were capital as the two smugglers.

Designedly we left for the last the real star of the evening—Cesare Formichi, who sang the role of Escamillo. In such roles as the Bullfighter Formichi stands aloof. He displayed his powerful and mellow voice to such advantage in the Toreador song that the audience, which had been as enthusiastic as the Yale crowd at New Haven two weeks ago, when the Army marched through the Eli field without many obstacles, suddenly reacted to the baritone with such vehemence that Conductor Polacco had difficulty to proceed.

LA BOHEME, NOVEMBER 1

The second night at the opera has heretofore been looked upon as an off-night. Not so this season, when La Boheme was presented with a new Mimi in the person of Marion Claire. Since her debut in Europe a year or so ago, Marion Claire of Lake Bluff, Ill., has been heralded as a star in the operatic firmament. The verdict of European audiences and critics is shared by the Chicago public and critics. Miss Claire has everything in her favor—the voice, which is of lovely quality, big in dimension and used with consummate artistry; the physique, which is that of a young and beautiful American girl; a radiant face graced with two very marked dimples; a mien that has dignity, and all in all, her personality is most entrancing and captivating. Then, Miss Claire sings as though she loves her art, and she carries so well the note of pathos as to accelerate the pulse. From the first act to the last she was the dominant factor in the performance. At the close of the first act there were seven curtain calls.

In the second act she was as radiant as in the first, yet she rose to greatest heights in the third act, after which all the principals were recalled to the stage to acknowledge vociferous plaudits. The tempest of applause that greeted her left no doubt that she had scored a personal triumph, and well deserved were the ovations tendered her, as she ranks among the finest Mimis ever heard or seen at the old Auditorium. Marion Claire has come to the front by sheer merit. She is a star of the first magnitude and one who will add luster to the Chicago Civic Opera Company.

Antonio Cortis has grown both vocally and histrionically, so that today he is looked upon as one of the trump cards of our company. Heard often in seasons gone by as Rodolfo, he has improved the part so much that a paragraph is due him. He sang throughout the evening with great fervor, nobility and beauty of tone and made a hit not only after the Racconto but throughout the opera. He shared equally with Miss Claire in the esteem of the public, with whom more than ever he will be one of the most popular singers of the company. If vocally Cortis has never been heard to such advantage, the same may be set down for his acting of the role of the poet. Every gesture had a meaning and by his presence as well as by his singing he added eclat to a memorable performance.

In such roles as Marcel, Luigi Montesanto is unsurpassable. Handsome, Montesanto was the ideal carefree Bohemian of Murger's Vie de Boheme. He, too, sang as he has seldom done at the Auditorium, and throughout the drama he was always in the picture. Montesanto, a real artist, never resorts to cheap tricks to win his audience. He was correct and scored heavily.

Virgilio Lazzari's Colline is an old and popular acquaintance. Desire Deferere, in good voice, sang well the role of Schaunard, yet the Belgian baritone, as ever, overacts. Monsieur Deferere must be tired at the end of an opera performance, as he gesticulates a great deal and too often climbs up on tables and chairs and by so doing distracts the eye of the spectators and irritates the optic nerves of at least one critic. Deferere is also a stage manager with the company. He knows better than to be an acrobat and would probably forbid another singer to act as he does and should be made to desist from his antics by Stage Manager Charles Mor.

Irene Pavloska acted well the role of Musette, but her voice here and there has the vestige of not being at its best and had a tired ring in the upper register. As heretofore,

Vittorio Trevisan made a great deal of the two small parts of Alcindore and Benoit, and Lodovico Oliviero rounded up the cast as l'arpignol.

The stage settings were adequate and a word of praise may well be set down in favor of Charles Moor, the stage director, even though the chorus and the supers in the second act did not have the requisite freedom of action. This was probably due to a change in the mise-en-scene. Roberto Moranzoni was at the conductor's desk.

AIDA, NOVEMBER 3 (MATINEE)

The performance of Aida served for the debut of Eva Turner and the reentry of Ulysses Lappas, who has not been heard with the company for several years.

Miss Turner is an English soprano of whom a great deal was expected and she came through the trial with flying colors. The newcomer has a voice of lovely quality, fresh, and of wide dimension, and though the Saturday afternoon audience is made up principally of women, she was rapturously received by opera-goers of her own sex. Miss Turner is a superb musician, one who is always sure of herself and can be depended upon to stay on pitch even in a duo where her partner deviated from the key. Then, too, Miss Turner is a young woman of more than pleasing personality, and though like a true English woman, she is not exuberant with gestures, she proved a capable actress. Her big success was legitimate and much may be expected from her in other roles.

Ulysses Lappas, who has a beautiful voice, sang the first act well, but perhaps through forcing some of his tones, he labored with difficulty later in the afternoon, and here and there, from the Nile scene on, some of his tones were foggy and hoarse. Nevertheless, Lappas, who sang the Celeste Aida so well that he was received with tremendous applause, has returned to the Auditorium with marked advancement in his art. It may be, too, that the part of Radames is new in his repertory, as he was often not quite sure of himself, looking anxiously at the prompter's box or gluing his eyes on the conductor's stick. Handsome, and wearing gorgeous costumes—especially in the first two acts, as after that his costumes were more Japanese than Egyptian—he made a hit with the gentle sex, by whom he will probably be lionized throughout the season.

Cyrena Van Gordon, the Juno of the operatic stage, was a worthy daughter of a king. She looked regal to the eye and her voice was ointment to the ear. In glorious fettle, she swept everything before her and scored a huge success after her own scene, which was one of the big moments in the opera.

Cesare Formichi has returned a different baritone from the one we have heard in past seasons. He has never sung so well the role of Amonasro, nor has he played it with such vivacity as on this occasion, when he covered himself with glory. He was one of the biggest factors in the success of the afternoon.

Virgilio Lazzari sang well the music given to Ramfis, the High Priest. Chase Baromeo sang like a king and walked like a sailor. Giuseppe Cavadore did much with the small part of the messenger. The young woman who sang the role of the priestess was not named on the official program, but congratulations are expressed for her singing. Perhaps it was Miss Paggi, or some other newcomer with whom our ears are not well acquainted.

Chorus, ballet, stage settings, orchestra and conductor are all associated in words of praise. The performance was a de luxe one and missed fire only here and there. Moranzoni was at the conductor's desk and did his part capitally.

RIGOLETTO, NOVEMBER 3 (EVENING)

The first Saturday evening popular price performance was also by Verdi, his Rigoletto being given with Mmes. Mock, Paggi, d'Hermanoy, Meusel and M. Cortis, Bonelli, Preston, Baromeo and Nicolich, with Henry Weber conducting. The review of this opera as well as that of Lohengrin, scheduled for Sunday matinee, November 4, is deferred until next week.

RENE DEVRIES.

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Music Notes From Coast to Coast

Athens, Ala. A faculty recital was given by members of the Athens College, Frank Church director, the early part of October. The participants were Nelda Werneke, pianist; Frances LeDoyt Yearley, soprano, and Wilda Weaver, reader. The College lists students from Japan, Korea and Cuba, and every two weeks students' recitals are given which are a credit to the high standards of the institution.

During October the Barber of Seville was given which drew packed houses and brought to Athens many persons from neighboring towns. The college also presents many well known artists in a regular concert series.

COLLEGE OF MUSIC OF CINCINNATI NOTES

Cincinnati, Ohio. Florence Evans, of Jackson, Ohio, one of the first degree students to be graduated from the College of Music, and a graduate from the voice class of Lino Mattioli, paid a visit to her alma mater upon her return to her home from abroad. Following her graduation she went to Emporia, Kans., to teach. Later she went abroad to Naples, where she studied for ten months with Alfredo Morelli, a director of the San Carlo Opera. Miss Evans expects to re-enter the teaching field.

Signal honor has come to another of the former graduates from the class of Mrs. William Smith Goldenburg, of the dramatic department of the College of Music. This time it is her own daughter, known professionally as Florence Golden, who is the recipient of special recognition. Miss Golden has signed a contract with David Belasco to appear in his new production for Lenore Ulric, entitled Mima, which is his own adaptation of Ferenc Molnar's The Red Mill. Miss Golden has been made understudy of Miss Ulric.

The dedication of the new Catholic Women's Club Auditorium, East Fourth Street, was marked by a concert given by the Choral Club, composed of girls of the Junior League. This is a new singing organization, sponsored by Mrs. A. Lemmon, and directed by Mrs. Adolf Hahn. They presented a program as the first part of the entertainment including The Swan, and By the Waters of Minnetonka, which was embellished by violin obligatos played by Mrs. R. E. Wells, Celeste Bradley, Patricia Conway and Helen Boyer. Alma Stevens was the soprano soloist and Olive Terry piano soloist.

A reading of Mid-Summer Night's Dream was given for the Clifton Junior Music Club by Mrs. William Smith Goldenburg, assisted by Olive Terry, pianist, who played excerpts from the Mendelssohn score, and Amy Hattersley, soprano, who contributed the solos. The patronesses were Mrs. John A. Hoffmann and Ilse Huebner.

CLEVELAND INSTITUTE OF MUSIC NOTES

Cleveland, Ohio. An announcement from the Cleveland Institute of Music, of the performance of Carmen this winter, by the Opera School, indicates that grand opera

productions are to be annual events at the Institute. The Institute Opera School was organized last year by Marcel Salzinger, who patterned the school after the many small companies abroad which give operatic artists their first training. The school, now beginning its second season under Salzinger, is already at work on the forthcoming production. Students are trying out for their roles, and classes will become rehearsals for the production. A chorus made up of men and women in the city, who want the chance to sing in opera, meets weekly to train under Beryl Rubinstein.

Long Beach, Cal. The Long Beach Symphony Orchestra, under the direction of Leonard J. Walker, gave its first concert of the season, in the Municipal Auditorium, with Elsa Alsen, Wagnerian soprano, the soloist. The Symphony No. 4, by Mendelssohn, was chosen for this first concert, and was given in its entirety, finely presented. Tchaikowsky's Capriccio Italienne gave added Italian coloring to the program. The overture was Von Weber's Der Freischutz, which was given a delightful reading. Mme. Alsen sang the aria, Dich Theure Halle (Tannhauser) with the orchestra, and a group of modern songs, including Hills, by Frank LaForge, with Claire Melonino as the artistic accompanist. Mme. Alsen received numerous curtain calls, and responded to several encores, finally singing Brunnhilde's Battle Cry from Die Walkure. This last had to be repeated, after insistent demands from the audience.

The management and directors of the Long Beach Symphony Orchestra believe from the enthusiasm at the opening concert that the season is to be a successful one. A. M. G.

San Antonio, Tex. Dorothy Ambrose, pianist, protégée of Mrs. F. L. Carson and a student at Our Lady of the Lake College, was presented in recital recently. She has been a scholarship pupil for the past eight years of Evelyn Harvey of this city. She was assisted by Mary Adel Carson, soprano, and Maud Powell Freeman, violinist.

Local winners in the Atwater Kent radio audition, of which Mrs. F. L. Carson was chairman here, were Raymond Pigott, tenor, pupil of Mrs. L. L. Marks, and Martha Fischer, soprano, pupil of Francis de Burgos.

The following officers were elected at a recent meeting of the St. Cecilia's Music Club, at Our Lady of the Lake College: Mary Rodesney, president; Dorothy Bell Newton, vice-president; and Charlotte Stenseth, secretary-treasurer. A valuable collection of orchestral music has been presented to the college by Dr. J. H. Bindley, whose father was a member of the Cincinnati Orchestra, fifty years ago, and to whom the collection belonged.

Estelle Jones, pupil of Walter Dunham, presented the musical organ programs during the absence of Mr. Dunham, municipal organist. He has returned to the city and resumed the customary fine programs which he plays twice a week.

Eric Harker, tenor, who has spent the past several years in New York studying and singing, has returned to San Antonio to stay until the first of the year.

A new organization has been formed by David Griffin, called the Ladies' Quartet Club. A concert will be given in the near future.

Ora Witte, soprano, has recently returned from Chicago, where she spent the summer studying at the Gunn School of Music. She used her second scholarship won at the school.

Rufus O. Craddock, baritone, has recently come to San Antonio to direct the choir of the Madison Square Presbyterian Church. He has spent the past five years in New York, where he studied with Oscar Seagle, and taught in private schools. He was also connected with the Philadelphia Opera Company, and has filled recital engagements.

Mrs. Francis M. Conlon has returned to the city and is being welcomed by her former associates here. She is a graduate of the Cincinnati Conservatory of Music, where for three years she was a pupil of Marguerite Melville Lieszniewska. After her graduation she became a member of the faculty and for two years served as assistant to Mme. Lieszniewska.

San Francisco, Cal. Students of the Conservatory of Music gave a program of piano, violin and vocal music recently in the reception room of the Conservatory.

To commemorate the birthday of Franz Liszt, the Mansfeldt Club of San Francisco gave a recital at the Fairmont Hotel. The major number on the program was Liszt's great Totentanz, which was magnificently performed by Mrs. Hugo Mansfeldt and Helen Schneider. Carlton Peters was the guest artist of the occasion while other participants included Eunice Ryder, Alma Rother, Marjorie Young and Frances Marshall. The Mansfeldt Club was founded a number of years ago by the pupils and admirers of Hugo Mansfeldt, who, in his eighties, remains one of the outstanding figures in San Francisco's musical life. Mansfeldt, a brilliant piano virtuoso with a great reputation throughout this country and abroad, was one of Liszt's favorite pupils. Since giving up appearing before the public in a professional capacity Mr. Mansfeldt has devoted himself entirely to teaching and is looked upon as one of the truly great pedagogues of his time.

Robert Pollak, Viennese concert violinist and teacher, returned here from a summer abroad to take up his duties as head of the string department of the San Francisco Conservatory of Music.

The San Francisco Musical Club celebrated the thirtieth anniversary of its founder's day with a luncheon and musical program at the Fairmont Hotel. Mrs. Warren Egbert, president, introduced the past presidents and other noted guests. The musical numbers were rendered by Allan Wilson, tenor; Nathan Abas, violinist; Michael Penha, cellist, with Cecil Hollis Stone accompanying.

Andrew Bogart, instructor of voice, has returned to San Francisco after five months of travelling. Mr. Bogart spent considerable time in Mexico, Central America, Panama, Havana, New York and Boston. He again is actively engaged in teaching in his attractive studio.

Alda Astori, pianist, returned here from Italy where she spent the summer visiting her family and renewing her friendship with many of the leading musicians of that country. She brought back with her some interesting new music which she plans to include on her programs this season. En route to San Francisco, Miss Astori visited New York, Philadelphia, Baltimore and Washington. She has a large class of pupils, all of whom were happy to have her back again and to resume their lessons under her excellent guidance.

Homer Henley, president of the San Francisco Musicians' Club and one of the most prominent singers and teachers of the bay district, introduced several of his advanced students in a recital. The event attracted a large audience.

Following her opera appearances with the San Francisco and Los Angeles opera associations, Myrtle Claire Donnelly, San Francisco soprano, accompanied by her husband, Richard D. Quinlan, Jr., left for a three months' tour of Central and South America. Miss Donnelly will sing in the principal cities of these countries.

Seattle, Wash. Cecilia A. Schultz scored another success in presenting Paul McCoolle, pianist. Mr. McCoolle was formerly a local pianist. He attracted a very large audience.

The Ladies' Musical Club formally opened its concert season with a program complimentary to its membership. The large Spanish ballroom of the Olympic Hotel was well filled to greet Emily Lancel, contralto, of San Francisco, who gave a charming song recital. Elizabeth Reeves, cellist, with Gwendolyn Mines at the piano, also contributed a group of solos. Mrs. C. K. Phillips was accompanist for Miss Lancel.

Berthe Poncy and Myron Jacobson, pianists, were presented in a delightful two piano recital which won the spontaneous applause and appreciation of their audience.

Something very different, and decidedly worth while, was the program given at the Century Club recently, devoted entirely to the works of local composers and performed almost entirely by the composers themselves. One cannot do justice to all the works presented, but it is necessary to comment upon the compositions by Kathryne Kantner, fourteen-year-old violinist, the daughter of Clifford Kantner, one of the most successful of Seattle vocal teachers. First of all, Miss Kantner played, in excellent style, a Russian Lullaby for violin, by the late Claude Madden, and then at the conclusion of the program participated as one of the quartet performing four of her own compositions for string quartet. These compositions were not amateurish. They showed the individuality of a mature artist, the technical understanding of the performing instruments, and the intricacies of harmony and counterpoint of a student of many years, yet she has had no theoretical training. Other participants included Helier Collens, Daisy Wood Hildreth, Billie Mick, Frank Kernohan, Ruth Wohlgamuth, Khuya Grover, Madge Grover and Winifred Leighton, while David Scheetz Craig and Karl Krueger, the latter conductor of the Seattle Symphony, each made short addresses.

An attractive program, excellently rendered, was that given by Virginia Strong, coloratura soprano, with Myron Jacobson at the piano. She possesses a truly beautiful voice, artistic temperament, and is a lovely artist.

From the vocal studios of Jacques Jou-Jerville come the reports of the success of Merle North, as Seattle winner of the Atwater Kent radio contest. Julia Andersen, also from these studios, is now studying with Thomas Salignac at Fontainebleau. Loma Roberts, assistant teacher, has been chosen to instruct a class in general musicianship for the choir of Plymouth Congregational Church.

Announcement has been made by the Arion Liederkranz, choral society, of the appointment of Silvio Risegari as its conductor. Mr. Risegari is very active in Seattle musical circles.

Syracuse, N. Y. The Syracuse Symphony Orchestra, under the direction of Vladimir Shavitch, opened its season of ten subscription concerts to a capacity audience in the Strand Theater. The orchestra, somewhat changed in personnel from that of last year, showed decided improvement in tone quality and ensemble. The Brahms D minor symphony, the principal number of the program, was performed in a splendid manner which brought out the many beauties of this great work. Refinement of tone, flexibility of nuance, and incisiveness of rhythm were markedly superior to anything the orchestra has done before. Numbers by Borodine and Berlioz were well played, but it was the overture to Rienzi which again brought Mr. Shavitch and his men to a high standard of performance. At the close Mr. Shavitch was given a great basket of flowers, and was called back by the audience. If the orchestra can live up to the standard set by this first concert, Syracuse is going to make a decided advance in the quality of its orchestral concerts.

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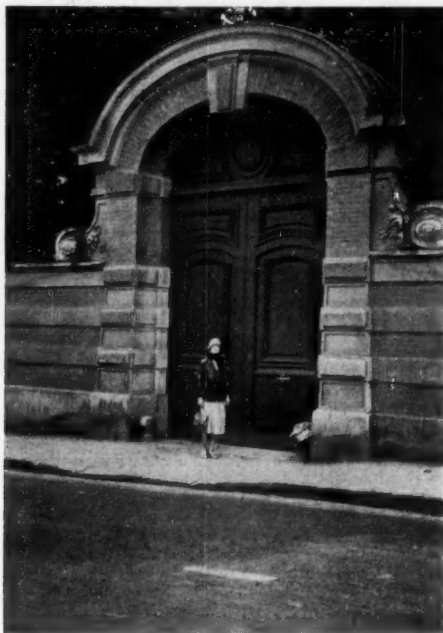
Young Spanish coloratura soprano who is now with the Opera company at The Hague and will make a grand tour of the principal cities of Holland after which she will join the Chicago Civic Opera Company.

In March Mme. Salvi goes to Monte Carlo for the important season there at the Casino.

Hanna Butler in Paris

Just before Hanna Butler left Paris at the end of September to return to her vocal pupils in Chicago, she visited the historic old city of St. Cloud on the southwestern fringe of the metropolis where Gounod wrote his oratorios towards the end of his life. The accompanying photograph shows her standing before the massive portal of the estate on which Gounod died, October 19, 1893. It was through this gateway that his mortal remains were carried to their last home. The street has been named after the composer.

During Hanna Butler's sojourn in Paris this past summer I heard her give several lessons in voice production to singers more or less advanced, or just beginning. It is not my business as a music critic to express any opinion on



HANNA BUTLER,

standing before the massive portal of the estate on which Gounod died, October 19, 1893. It was through this gateway that his mortal remains were carried to their last home. (Photographed for the MUSICAL COURIER, by Clarence Lucas.)

the various methods I meet with in private studios. I am concerned only with the performances of artists in public. But I will not hurt the feelings of other vocal teachers by expressing my satisfaction with the simple directness of Hanna Butler's methods. She has an exercise, a method, a system, for each obstacle. Nothing is left to a vague sensation in the pupil's head, or an indefinite effort of the imagination. Many of the best teachers fail sometimes because the pupil is not able to grasp the teacher's meaning. I am certain that no vocal student could be dense enough to miss the meaning of Hanna Butler's instruction. The pupils know exactly what they are to do and how to do it. This, in my opinion, is the only satisfactory way to teach any method about anything.

C. L.

Norbert Salter Visits San Francisco

Norbert Salter of Berlin was a recent visitor in San Francisco, and spent several days in the western city. Mr. Salter is one of the most widely known impresarios in the world, having been for fifteen years general representative for Central Europe of the Metropolitan Opera Company and having had under his management many of the greatest artists of our time. This was his first trip to the Pacific Coast, and while in San Francisco he completed arrangements for a number of his attractions during the season 1929-30. The celebrated Vienna Mastersingers will make a tour of the United States, giving about 100 concerts. Sabine Kalter, mezzo soprano of the Hamburg Opera; Christie Solari, tenor of La Scala, Milan, and Jan Kubelik, violinist, are among the artists that Mr. Salter will present in America next season. From San Francisco, Mr. Salter went to Los Angeles, where he will look over the moving picture field along with his musical activities. During his sojourn in San Francisco he met most of the resident concert-managers and a number of prominent artists, including Alfred Hertz, at whose home he was entertained, and received a most cordial reception from all.

C. H. A.

New Music for Children at Mannes School

Greta Torpadie, accompanied by Leopold D. Mannes, gave a recital to a distinguished audience which filled the recital hall of the Mannes School, on October 17, her program being selected from a children's collection made by Louis Untermeyer and Mr. and Mrs. David Mannes. Miss Torpadie gave a performance notable for the exquisite musicianship and perfect portrayal of mood which always inform her work. The songs were by all sorts of people, some of them known and some of them unknown, among them Thomas Scherman, who is only eleven years old; Leopold Mannes, Louis Untermeyer, John Alden Carpenter, A. Walter Kramer, and Sandor Harmati.

Flora Woodman a Favorite at Ballad Concerts

LONDON.—Though little is written of ballad concerts these days, they still flourish here, as the opening concert of Boosey's sixty-third season testified. Good singers have always been a part of their stock in trade and one of the prime favorites is Flora Woodman. She appeared this season at the first concert and her welcome was as riotous as ever.

C.

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INFORMATION AND BOOKLET ON REQUEST

GODOWSKY'S PRINCIPLES BROUGHT TO NEW YORK

Robert Braun Offers the Master Technic to the Metropolis

It has been said, and has come to be generally believed, that the most difficult thing to teach and to learn is the art of singing. The reason for this has been alleged to be the fact that since the singer cannot see the vocal apparatus, and has no means whatever of knowing what undue strain and stress he may be putting upon it, it is a matter of the utmost difficulty to bring about a genuine knowledge of vocal technic.

There is no doubt a large amount of truth in the belief that it is difficult to learn to sing, but that it is more difficult to sing than it is to learn to play the piano is greatly to be doubted.

The pianist, it is true, can see his hands and watch his hands throughout their flights over the keyboard, but it is scarcely possible to determine what the muscles of the hands and arms are doing merely by watching finger motions. Even for an expert this is difficult. For a student it is surely quite impossible.

There is that in the performance of an expert like Leo-

pold Godowsky which must inevitably escape the eye. True, one is able to say, as the Godowsky disciple, Robert Braun, was recently heard to say, that the Godowsky hands glide or crawl over the keys, and that one may imagine those motions, and fairly, once seen, picture them to the mind's eye, but to accomplish them or to know how they are accomplished is quite another matter.

Godowsky has developed a system that was once solely his own, but has now become almost universal, of touch and of fingering that attains with apparent ease astonishing results. He has incorporated this knowledge into his own compositions in a way which has made those compositions stand out alone among the works of the masters, with a technic of their own.

One feels inclined to suggest that the best way to understand Godowsky and his methods would be to study his compositions. For an expert, that might possibly be true, but for the student, that which one might call the writing on the wall that is to be found hidden beneath the glamour and beauty of the Godowsky works would be not only impossible to perceive, but equally impossible to understand, unless guided by a master teacher.

Among Godowsky's disciples teaching and preaching the Godowsky touch and interpretative methods, Robert Braun takes first place, and he now announces that for a few days each week he will be in New York, his object being to spread the knowledge which he has acquired of Godowsky and his ways.

Godowsky's great success at the Master School, in Vienna, where he invented and first introduced the master class idea which has since become so popular, will be recalled. At the present time, however, he is engaged in other activities, and is not accepting pupils. It becomes necessary, therefore, for those who at the present time have a desire to acquaint themselves with Godowsky's methods and the result which he attains, to turn to authorized exponents of his art for this knowledge. Prior to the Great War, Godowsky held the highest position ever given to a pedagogue in the Austrian Government next to Royalty itself—that of head of the Meisterschule or Master School of Vienna. It became the Mecca of pianists from all over the world. He was then the originator of the Master Class idea.

After the war, he held master classes in this country, and taught his last class seven years ago. He has received no pupils and has not taught since that time.

Only under certain specific conditions will Godowsky ever teach again and the plans for this return of the great master are entirely in the hands of Robert Braun, his personally authorized representative in the United States.

As to describing what Godowsky does in his playing, the writer must acknowledge that he believes it to be impossible. It is even impossible to describe in brief what Godowsky's compositions consist of. No other composer has ever succeeded in associating the complexities of counterpoint and the luscious beauty of pianistic romanticism as has Godow-

sky. His works are crowded full of inner parts. So much so that the student who undertakes to learn them without proper guidance plus persistence will find himself lost in a maze from which he will find no means of escape.

Yet under the hands of Godowsky, or of any pianist who thoroughly understands the Godowsky plan and the Godowsky psychology, these complex works sound, if not perhaps actually simple, at least perfectly lucid, perfectly cohesive, and entirely free from any sort of confusion.

Mr. Braun points out that with Godowsky the melody is never brought out, yet is always heard (because it is always present), whether in an upper voice, a lower voice, or an inner voice. If it were brought out, it would mar the several other melodies that are continually winding around it. Indeed, it is a statement of fact to say that in the Godowsky works there is rarely only one melody. Generally there are counter-melodies or imitations that are quite as important as what one might consider the leading melody.

There is a close relation between the writing of Godowsky and that of other composers for the piano. One may not feel this relationship at first, yet it is present, and a study of the Godowsky works will bring to mind the necessity of reconstructing the simple interpretative conceptions that are all too often applied to the works of the standard pianistic repertory.

Naturally, in Bach, we realize that there are inner parts, and that there is, for the most part, no leading melody, but in the works of composers of the early monodic school and, with a few exceptions, of the later classic writers, through the romantic school, to modernism, there is a widespread tendency to neglect whatever weaving of parts the composer may have conceived, and to play the music much in the manner which may be described as "Tune and Accompaniment." Even in the Etudes of Chopin where actual melody is at hand, accompanied by flying passages passing above, below or through it, one often hears, even on the concert stage, the actual melody neglected and the accompaniment treated as if it were the leading melody and the basis of the composer's invention.

Godowsky, endowed by nature with a mind capable of holding many thoughts in unison, very early in his history realized the necessity of treating the various melodic lines with equal weight and of giving them almost equal importance. In his own works they attain equal importance and in the works of Bach, as he conceives them, the same is true. In other compositions a delicate adjustment must be sought, by which the inner thought or after thought of the composer is not made too prominent, but is, however, not entirely neglected.

In order to accomplish this, Godowsky invented "crawling method" which is so noticeable in his own playing, and the touch by weight of which he too was the discoverer and which is becoming, through the intensive teaching of certain schools, one of the universally accepted principles of modernistic piano playing. The result has been that Godowsky is now recognized as among those who have done the most to uphold the best traditions of the pianistic art; and in his compositions he has actually advanced pianistic art as has no other composer living. To sum up his achievement in a single phrase, he has, for the first time, combined the strict contrapuntal tradition of Bach's time with the exquisite romantic beauty of the days of Chopin and Liszt. He has combined a strictly pianistic technic in his compositions with a strictly contrapuntal technic, and with these he combines a sympathetic humanity and a love for the picturesque and exotic which marks him as a composer of extraordinary originality.

It will be recalled that the famous musicologist, Huneker, called attention to Godowsky's ability to combine the art of the contrapuntal school with that of the romantic school in his essay entitled *The Brahma of the Keyboard*.

But it is not of Godowsky as a composer that the writer desires to speak at the present moment. What is here said of his compositions is brought out prominently merely for the purpose of giving a full and complete understanding of his pianistic methods. For the student of piano, Godowsky appears in the light of a man who is able, by his example, to point the way to better things and especially to a clear understanding of the essentials of pianistic art. Those essentials are not generally understood. Far from it. As already pointed out above, the student, and even sometimes, alas, the concert artist, is likely to fall into a narrow channel of thought; to consider piano music a tune with an accompaniment, and very often the accompaniment merely as a means to digital display; to consider the keyboard as something to be hammered upon; and interpretation—

But there we pause, for how shall one write about interpretation? It can, indeed, be taught, at least to those who have some instinct for it. It can be taught, provided, of course, the student possesses the technical equipment necessary to the production of the results which the teacher demands. Therefore, to speak of interpretation means first of all to speak of the technical equipment, and to get that technical equipment there is certainly one sure way, and that is to find out what Godowsky has unearthed and to follow in his footsteps.

This touch that he has, and which his disciples have succeeded in attaining by observing his methods, is a complex matter that is far removed from the merely physiological. It involves an extraordinarily intimate use of the pedals and it involves, furthermore, just that of which so much has been said already in this monograph, the treatment of inner parts.

There is nothing more unfortunate or more deceptive than the customary expression marks that are found on the printed musical page. Musical expression and musical interpretation are infinitely more complex than these printed signs and indications would lead one to believe. The great artists of the keyboard, those who are known especially for their interpretative genius, control the force of the stroke of each of their ten fingers as if they were ten separate units controlled by ten separate but associated brains.

It is that which the average student fails utterly to perceive, and it is that, as this writer believes, that the method of Godowsky, and aided surely by the compositions of Godowsky, will bring into proper perception.

In this the student will be greatly aided by the extraordinary detail of interpretation with which Godowsky marks his compositions. Insofar as it is humanly possible, every shade of interpretation is indicated, including the fingering, without which the desired results cannot be attained.

This writer has had the privilege of sitting close beside Godowsky and of watching him play. He has also had the privilege of talking to Mr. Braun, who is a deep and intimate student of Godowsky and his work. From these two sources

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the writer has become convinced that it is this complexity of separate and segregated digital interpretation that is the most important feature of the proper interpretation of piano music.

Little enough can be passed on to the student in an article of this kind. But as already said, Mr. Braun is now to be here in New York, and earnest students of the piano who wish to advance beyond the ordinary limits of mediocrity may have his advice and his description of the means by which Godowsky has attained his extraordinary interpretations of the classic masters and has advanced, in his compositions, pianistic thought and technic.

Mr. Braun, who is, as has already been stated, the authorized exponent of Godowsky's methods (Godowsky's letter to Mr. Braun was printed in the November 1 issue of the *MUSICAL COURIER*, page 33) has had large experience as a teacher and has developed a great school in Pottsville, Pennsylvania. This will be no news to pianists who are interested in scholastic work. It will be news, however, that Mr. Braun is now to spend part of his time in New York.

An amusing story is told about "Vlady" and "Lep" and Mr. Braun, which is worth repeating:

"At the close of De Pachmann's farewell recital in Carnegie Hall, there were the usual devotees who clamored for more, crowded against the stage. Godowsky asked me to go back stage with him. They embraced and exchanged affectionate greetings, 'Vlady and Lep.' After much exciting dialogue Godowsky introduced me to De Pachmann, adding, 'Remarkably fine pianist.' At this statement De Pachmann raised his hands and refused to have anything to do with me, shouting as he turned away, 'His fingers are too long.' Later in the evening at his apartment, De Pachmann sat at the table together with several ladies, the men all standing about. There was one vacant chair alongside De Pachmann evidently intended for Godowsky, who, always eager for a good joke, shoved me in his place and stood behind the chair, carrying on a rapid conversation with Vlady. De Pachmann simply ignored me, for about twenty minutes. Suddenly he looked straight at me, and in his guttural voice he commanded me, 'Let me see your hand.' He then proceeded to measure my middle finger with his, and upon discovering them to be exactly the same length, he got up from the table, threw his arms around and repeated over again and again, 'You are a genius—kiss Papa De Pachmann.'

"For the rest of the evening he kept up an incessant stream directed at me extolling the praises of Godowsky—how he was the greatest of pianists 'except himself' and the greatest of composers (without reservations), how he prayed to him every night—how he played his Walzer Masken over 7,000 times. After the party, if there had been room for one more in the elevator he surely would have gone along home with us. As the gate closed and we descended, De Pachmann's voice trailed down after us, 'Your fingers are not too long, you are a genius. You love Godowsky, so do I.'"
 A. F. L.

Ponselle Opens Concert Series

Rosa Ponselle, who opened the Metropolitan Opera season on October 29 in *L'Amore de Tre Re*, began the musical season in Toronto, Can., on October 8 and was greeted by a large audience whom "she enthralled with her glorious voice and genius." The Evening Telegram commented in part:

"A glorious voice is Rosa Ponselle's, and you don't know which to praise first, the beautiful voice or the genius of the artist in use of it. Certainly tone, golden, limpid, searching, satisfying, and any other half-dozen adjectives and admiration that the music lover cares to borrow, is never lacking. A sweep of nearly two octaves gives no hint of "break" or junctions. Always level as a sunray and steady as the light of a planet, her tones are the disciplined messengers of moods as vivid and comprehensive as only the greatest actors know. She pleads in a whisper and challenges in a splendid fortissimo; she chants eloquently through long mezzo voce phrases as tender and persuasive as intimate confidences. To think or feel a phrase with Ponselle is to translate it spontaneously into music that puts mere speech into the discard forever. Many times you laugh 'inside' at her matchless rhythms that run hand-in-hand with shaded many-colored tone, and make a song of speech that is little better than piffle. What a long way some of our 'near' singers have to travel, to be sure!"

On October 15, Miss Ponselle was soloist with the Stanley Music Club of Philadelphia, again opening the season. Said the Evening Public Ledger: "Miss Ponselle was in splendid vocal form and displayed that unerring good taste and dramatic touches which, combined with her magnificent voice and perfect enunciation, has placed her among the world's greatest artists."

Activities at Seagle Colony

Activities at the Oscar Seagle Colony at Olowan have by no means ceased. The fall has been unusually mild and beautiful and quite a number of the Colony have lingered on to enjoy it.

Recently an old-fashioned square dance was given at the studio in honor of Margaret Barrell, concert singer from Buffalo, who for years has been one of the most popular members of the Colony. A number of the native mountaineers attended also, and real honest-to-goodness old-fashioned dances, with their aid, were given without a flaw. Even such complicated ones as Money Musk and Queen of Diamonds were skillfully danced. It would have done Henry Ford's heart good to see the enthusiasm and pleasure the young people display in this form of amusement.

Hunting has proven another great attraction and some of the girls, as well as the young men, have been out to try their prowess. The rumor of a bear in the vicinity has added zest to the usual deer hunts. Venison, fresh cider, pumpkin pie and buckwheat cakes are a part of the daily menu.

Mr. Seagle and Mrs. Gold will return to New York the last of the month. Mr. Seagle will open his New York studio on November 1. His regular recital at Town Hall will take place on November 17. Mrs. Pauline Gold will be his accompanist.

Rita Neve's Recital

Rita Neve, English pianist, will play Beethoven, Chopin and a group of moderns at her second Town Hall recital, on Monday afternoon, November 12.

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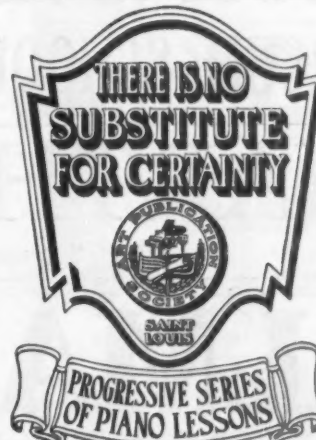
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Katherine Bacon will conclude her New York Schubert Cycle with a Town Hall recital on November 19, the centenary of the death of this composer. The four preceding recitals of this series, given in Town Hall last season, were enthusiastically received and served to strengthen the splendid impression created, when she gave seven Beethoven Sonata Recitals; she performed all thirty-two piano sonatas. Her amazing memory, technical skill and unusual powers of interpretation have served to place this young artist in the front rank of women pianists.

Zilpha May Barnes (Wood) was hostess to the Grand Opera Society of New York in her commodious studios for a Hallowe'en frolic, when many members and personal friends enjoyed the varied events of the evening.

Richard Bonelli has returned to the Chicago Civic Opera Company after completing a coast-to-coast recital tour starting at Seattle, Wash., and ending at Lynchburg, Va. His season opened on September 28 and the tour closed on October 23. After the opera season he will concertize again and will be heard in Chicago, Pittsburgh and Buffalo during the opera season.

Louis Rigo Bourlier, baritone of the French Royal Opera of the Hague, and of Monte Carlo, whose concert last spring in New York won very favorable comment, will undertake a long tour of Canada under the management of Bogue Laberge. Mr. Bourlier will be heard late in February at Carnegie Hall, New York.

Ina De Martino, coloratura soprano, gave a recital, October 25 in Hackensack, N. J., singing arias from operas by Donizetti, Auber, Bizet, Mozart, also in duets, and through her very bright voice and animated manner won her audience. There were several persons from New York.

Nora Dinkowitz, dramatic soprano, gave much pleasure in her studio recital, October 28, when she showed the results of study under Jean Skrobisch. The young girl has a voice of beautiful quality and sings with warmth and effectiveness, proving this in three languages; she should make haste slowly, for only through natural physical and vocal development will she attain her goal. Walter Golde was her efficient accompanist.

Amy Ellerman said "our trip to Florida was marvelous, with a concert on board the S.S. Cherokee to a most enthusiastic audience, the quartet consisting of Dicie Howell, Amy Ellerman, Calvin Cox and Edwin Swain. Coming engagements for Miss Ellerman include Lawrenceville, N. J., December 2, School for Boys; Ashbury Park, December 6, Ashbury Park Glee Club, and Flushing Oratorio Society, December 12. Her New York recital will take place later.

Lynnwood Farnam has a warm admirer of his organ playing in Henry Ballmann, who writes for the Columbia, S. C., Record: "Nothing short of fire and pestilence can prevent me from hearing the whole of this series," said he in the issue of October 13. He calls Farnam the "greatest organist in the country, superb musician, profound scholar, who registers magnificently."

The **Fraternal Association of Musicians** opened its season with a dinner at the Hotel Hamilton, New York City, October 23. The affair was devoted in great measure to welcoming the return of two newly wedded members, Mr. and Mrs. George E. Shea, who have been spending their honeymoon in California. After the dinner and congratulatory speeches, Hallowe'en pranks and a happy time were enjoyed.

Owing to the unavoidable absence of the president, Miguel Castellanos, Louis Sajous presided; among those present were, in addition to the afore-mentioned, Mr. and Mrs. Frank Croxton, Mesdames Sajous, Southwick, Cannes, Korn, Edlie-Jones, Atkinson, Graham; the Misses Miegel, Glenn, Kissell, Armstrong, Howell, Windross, Proessel, Crane, and Messrs. Randolph and Spies.

Fraser Gange, baritone, has been engaged to sing with the Mendelssohn Choir of Toronto, Canada, on February 8 and 9, in performances of Wolf-Ferrari's New Life and Stanford's Songs of the Fleet.

Josef Hofmann will give his annual piano recital in Carnegie Hall, New York, on Sunday afternoon, December 9. His program will include among other works the Schumann Carneval, a group of Chopin selections, the Tarantella Venizia a Napoli by Liszt, and numbers by Handel, Mendelssohn, Dvorsky and Prokofieff.

Frances and Grace Hoyt, who instruct in piano, violin and voice, are warmly endorsed by Henry Hadley, Howard Brockway, Sousa and others; they have toured with Sousa across the continent, concertized in London under royal

patronage, and were entertainers for the A. E. F. in France in 1918.

Florence Foster Jenkins, president of the Verdi Club, has been very busy appearing in recitals and at club affairs; chairman of the Criterion Club, also of the National Patriotic Society, she was heard also in New York (National Arts Club), and Atlantic City. Her own annual invitation recital took place at the Ritz Carlton Hotel, November 7; a more extended mention of this will appear in the MUSICAL COURIER later.

Hans Kindler, the Dutch cellist, spent October on tour in England. He gave a London recital on October 16. He has now returned to America and will be here until February 1, during which time he is booked for twenty-five concerts. From February 17 to March 17 Mr. Kindler will give twenty recitals in his native Holland, where he recently made a great success playing in Amsterdam with the Concertgebouw Orchestra under Willem Mengelberg. From April 1 to 12 he will tour Italy, and the summer of 1929 will find him in the Orient.

Arthur Kraft, tenor, will appear in Salem, Lynn, Gloucester and Medford, Mass., in the early part of December. He will sing a group of solos and Hiawatha's Wedding Feast at each performance.

Ernest R. Kroeger, St. Louis composer, has retired from organ playing, giving all his time to The Kroeger School of Music, except for a three months' vacation. A



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Bernard Landino, tenor, made a Metropolitan reputation a score of years ago, since which he has lived abroad, and become an authority as vocalist and instructor.

C. Leroy Lyon, well known musician of St. Petersburg, Fla., spent several months abroad during the past summer, combining musical studies with a study of languages, all of which he is using to advantage in his teaching this season. In former years, Mr. Lyon devoted much of his time to church work and the conducting of choruses, but this season he states that he will devote the major portion of his time to the teaching of private pupils and to class lessons for children. He also plans to give weekly music appreciation lectures at his studio.

Margaret Matzenauer's American citizenship appears to have been overlooked by some newspapers who continue to classify her as a Hungarian. Although she was born in the country of the Tziganes, for the past twelve years she has been a full-fledged American citizen.

Kathryn Meisle, contralto, who recently returned from Europe with contracts to sing leading roles at the Staatsoper in Berlin and at Cologne, Germany, has started on her concert tour. She appeared on October 25 and 26 as soloist with the Minneapolis Orchestra.

Mischa Mischakoff gave a fine performance of Ernest Hutcheson's violin concerto at the October 19 concert by the Philadelphia Orchestra in Philadelphia, and afterward was guest of honor at a tea given by Mrs. Edward Garrett McCollin and Frances McCollin. Among those present at the tea were Mrs. William W. Arnett, Mme. de Brobeque, Mrs. Cyrus H. K. Curtis, Mr. and Mrs. Bruce Carey, Mr. and Mrs. David Dubinsky, Mrs. Joseph Gazzam, Elizabeth Gest, William E. Heyl, Edith Harcum, Fabien Sevitzyk, Maria Koussevitzky, Dr. Edward I. Keffer, Mr. and Mrs. Samuel Lifschey, Mr. and Mrs. Grisha Monasewitch, Mr. and Mrs. Rollo F. Maitland, Marguerite Maitland, Dorothy Goldsmith Netter, Carroll Righter, William A. Schmidt, Mrs. L. Howard Weatherly and Frances A. Wister.

Mary Miller Mount, pianist, accompanist and teacher

of Philadelphia, served as accompanist at the First Ladies' Musical of the Manufacturers' Club of Philadelphia on October 22, for the following artists: Elizabeth Wynkoop, soprano; Marguerite Barr, contralto; Carol O'Brien, tenor, and Frederick Caperton, baritone. Other recent appearances for Mrs. Mount were at Beaver College, Jenkintown, Pa., on October 31, and at the New Century Club in Philadelphia on November 7, and future dates include the following: January 5, Glenside, Pa.; 16, Norristown, Pa., and 23, Oak Lane, Pa.

Music-Education Studio items include the following facts: the Parents' Association held the first meeting of the season, October 10, when Mrs. S. H. Viggiano was elected president; plans for the winter's programs were discussed, and it was decided that proceeds be devoted to school scholarships. An informal musical program followed the business session; Miss Banhart, pupil of Marguerite Baiz, who has just won a Newark church position, sang, and Robert Axtell played several violin pieces.

The **Music Teachers' Protective Ass'n, Inc.**, has been organized in the interests of the teacher; particulars on request of the secretary, Carnegie Hall, New York.

The **National Association of Organists** will conduct a Forum on Church Music, November 15, at 4 p. m., in the Chapel of the Fourth Presbyterian Church, 91st Street and West End Avenue, New York City. Dr. Harold Thompson, an authority on church music, and a member of the faculty of the State Teachers' College of Albany, New York, will be the chief speaker. At 8 p. m. on the same day, a choral service will be held in the Church auditorium; prominent organists and soloists will take part. The public is invited to attend both sessions.

Rita Neve, English pianist, whose New York recital (Town Hall) will be followed by a second one, November 12, will have been heard in Chicago in the meantime. She has made many friends in America, who will sympathize with her in the recent loss of a beloved aunt.

Ruth Leila O'Neil, of Minneapolis, who studied at the N. Y. School of Music and Arts with Raffaele Leech Sterner, sings frequently over radio station WCCO, Minneapolis; her farewell recital in New York was one of the successful features of a busy season.

Louis Persinger presented Kayla Mitzl, a thirteen-year-old violinist, in a recital at the Scottish Rite Auditorium, San Francisco, on October 30.

Emily Roosevelt, dramatic soprano, will open the Edith Abercrombie Smith series at the Bancroft Hotel, Worcester, Mass., January 6, 1929, and **Isabelle Burnada** will appear in the same series, February 3, 1929.

Herbert Stavelly Sammond's blind soprano pupil, Ethel Heeren, has had her scholarship renewed by the Juilliard Foundation, to continue study with Mr. Sammond; the examination committee unanimously recommended this as a result of her studies, saying "her progress has been wonderful." A chief accomplishment, aside from improvement in voice, was the learning of the entire solo soprano part in the oratorios, Elijah and The Messiah, which she is ready to sing at any moment. She was heard October 28 in the Featherbed Lane Presbyterian Church, and will again be heard November 25 in the Flushing Reformed Church. She recently sang for a Flatbush club, and for the West-South Midwood League.

Andres Segovia, the guitarist, will be heard in fifty cities in the United States and Canada, starting in early January, when he returns to this country for his second American tour.

William Simmons, baritone, will appear with the Choral Club of Cranford, N. J., on December 4, and will be soloist with the Woman's Choral Club of Elizabeth on January 13. Following the latter engagement Mr. Simmons will leave for appearances on the Pacific Coast.

Oliver Stewart, tenor, has been engaged for an appearance with the Stamford Music Club at Stamford, Conn.

The **Studio Guild** features Ethel Grow, contralto, on the front page, with various well-known artists either pictured or noted in print on succeeding pages; among these are Genevieve McKenna, Ida Haggerty-Snell, Olga Halasz, Hanna Brooks, Mrs. William Neidlinger, Emilio A. Roxas and Adelaide Fischer.

Leila Troland sang her own songs, Come to Me, and Love's Vision, for The Theatre Club, Hotel Astor, October 23, three recalls following her singing; she recently returned from a trip around the world.

Nevada Van der Veer has been engaged as soloist by the Boston Symphony Orchestra, for the Beethoven Ninth Symphony on November 18, thus adding to important appearances the contralto has made in New England. March 29 she will sing again in the same city, for the eighteenth time as soloist with the Boston Handel and Haydn Society.

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Vienna

(Continued from page 9)

justified the hopes of his optimistic friends and, to some extent, dispelled the misgivings of those who feared an all-too-rapid career; he has improved greatly, and American approbation has increased his assurance.

Richard Mayr bade his numberless admirers farewell in a recital. He is not a lieder singer—though his Loewe ballads are marvels of humor and warmth—but one always senses, behind his vocal achievements, a big, forceful personality and a genuine musician. Another Richard, who communicates with his audience in a somewhat higher register, namely Richard Crooks, came back to the scene of his modest debut of a year or two ago. Berlin has since recognized him, and the fair sex of Vienna was no less responsive to the charms of his beautiful mezza voce than to the pleasant personality of the petted tenor star. Quite a different type was Victor Prah, a young American artist with a voice none too large but extremely well trained, whose singing revealed style, taste and musicianship. He sang in five languages, and Schubert's Shakespeare songs, sung in English, were, strangely enough, almost a local novelty.

FINE LIEDER SINGING

We frequently, and quite astonishingly, discover among foreign artists representatives of a species almost extinct in German speaking countries, namely the Lieder singer. Ann Thursfield from London was an example last year, and the aforesaid Victor Prah, from the U. S. A., proved to be one this season. Still another was Ruzena Herlinger, who hails from Czechoslovakia. From brave and strenuous pioneer work on behalf of unsingable ultra-moderns, Mme. Herlinger has turned this season to the more familiar and therefore far more exacting field of classical songs, in which she won a success that surpassed all expectations. It has been an astonishing metamorphosis; her voice has become more delicate and subtle and has gained in color and flexibility, somewhat at the expense of her ringing top tones, perhaps, but to her increased capacity for nuance. Her singing of Schubert and Wolf was well-nigh masterly in its wealth of poetry and color, and her Dvorak replete with national temperament. Her success was vociferous and justified.

Another returned wanderer is Alma Rosé, the bearer of a famous name and a great responsibility. She promised well at her debut two years ago, promises which she has since fulfilled. Her tone is larger, smoother and clearer, her technic impeccable, and her personality charming. Whatever timidity marred her former appearance has disappeared. She is a mature artist now and has acquired the requisite poise.

SAN MALO TRIUMPHS

Two days earlier the Mittlerer Konzerthaus Saal saw the first appearance in Vienna of Alfredo San Malo, Central American violinist. His ambitious program comprised Eccles, Mozart and Lalo (the Symphonie Espagnole) while the small, grateful sweetmeats of the traveling virtuoso were conspicuous by their absence. Such seriousness is bound to endear an artist to the discriminating listener, especially when, as in this case, the performance of the works satisfies the expectations they arouse. The sincerity displayed in the classic compositions was convincing while the technical brilliance of the Lalo (and even more so the flageolet witcheries of the encores) electrified the audience. A second concert, in one of the largest halls, was immediately arranged; San Malo has established himself in Vienna as a violinist of high rank.

A NEW CZECH OPERA

The operatic season began again, as in recent years, with a Slav invasion. The Czechs, bent on "peaceful penetration" and lively artistic intercourse, annually send us a company from the Olmütz Opera, for the joy and edification of their Viennese compatriots as well as for the serious musician eager to hear less well-known operas. This year the Olmütz troupe brought a novelty in the form of Sarka, a romantic opera by Zdenek Fibich. Like most Czech operas, it is built on a historical plot and is melodious and singable. Fibich is one of the three or four composers that the Czech nation dearly loves, although, unlike their beloved Smetana and Dvorák, he is concerned less with Czech folk music and national melodies than with Wagnerian principles and intellectuality. The performance was very good, even splendid, considering the modest means at hand, and a baritone, named Krikava, attracted considerable attention.

Russia, too, has sent a musical company to Vienna, Alexis Granowsky's Yiddish Academic State Theater. Vienna was unable to summon up the same amount of enthusiasm which Berlin, ever keen for real or alleged sensations, bestowed upon this company. The principle of "primitive" stage settings, once the center of interest of all the performances by visiting troupes from Russia, has long been recognized as a virtue born of necessity. We have since seen too much of such parody of stage realism and of the now well nigh proverbial versatility of contemporary Russian actor-singer-dancer-acrobats, to be further awed by that sort of thing. Russian companies will henceforth interest us more by presenting their plays as they are written, without laying stress on non-existing scenery and on gymnastic tricks resulting from its absence. Give us the good old times again, when good actors counted for more than super-original stage directors, and everyone will be happier. PAUL BECHERT.

Musical Art Quartet Opens Series

The Musical Art Quartet opened its subscription season of six concerts at the John Golden Theater, presenting two quartets, the Beethoven in G major, op. 18, No. 2, and the Ravel. Within two seasons the Quartet has gained a large following in this city. The members are Sascha Jacobsen, first violin; Paul Bernard, second violin; Marie Roemact Rosanoff, cello, and Louis Kaufman, viola.

Barmas Pupil Returns to America

J. Mitnitzky, a successful pupil of the celebrated violin teacher, Issay Barmas, is planning to concertize in America again next year. He has just fulfilled successful engagements in France, Spain, Italy and Belgium. Another successful Barmas pupil in Andreas Weissgerber, who has returned to Berlin for his winter season after a triumphal tour of South Germany.

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Philharmonic Orchestra Begins Season in Auspicious Fashion—Program a Memorable One

LOS ANGELES, CAL.—Although there is a saying, "all is well that ends well," there is more than a foreboding in a good beginning. It was an excellent beginning, as a matter of fact, for the Philharmonic Orchestra opened its tenth season, October 25, in a most auspicious fashion. Philharmonic Auditorium was crowded with the social and music loving elite of the city, who broke into ovations when Prof. Georg Schneevogt made his appearance, while the musicians stood up as a token of esteem. Again and again Schneevogt had to turn and bow his thanks for a welcome which demonstratively sounded the affection in which he is held by an orchestra audience considered cold until his advent last year.

At last into the stillness of expectancy tripped the delicate Mozart theme on which Max Reger had built his Variations, op. 132, a work difficult to present at a first concert owing to its contrapuntal difficulties, more difficult to please the public because of the outwardly academic nature of its form. But by the time the third variation had been reached a tangible sense of relaxation and enjoyment spread through the house. The evolution of this simple theme, through the ornate and still Mozartian pages of the score, which eventually waxes somewhat Brahmsian and Wagnerian in a fugue of Bach-like intricacy fascinated the audience, and when that up rising fugal climax finally sounded termination, listeners broke into a storm of plaudits. It was a triumph for Reger, heretofore hardly known by name in this city—a triumph also for leader and players.

There followed the flashing colors, shifting accents and dynamic variance of Ravel's Alborado del Gracioso. It was a daring thing to commence with so pensive a work as the Reger, but even the abandon of Ravel's Hispanicisms, intriguing as it is, remained only a clever contrast of program making. Another marked change of style, convincingly projected, came in the Overture on Negro Themes by James Dunn. This American work, light of mood, is well orchestrated and contains good part-writing, if some common-place modulations. Director Schneevogt aptly realized the Negroic spell of the opus, which won him new and sustained applause. The latter quieted when the maestro motioned to the audience and requested it to bestow greater honor on William Andrews Clark, Jr., founder-supporter of the orchestra. This warm-hearted, spontaneous request brought the audience to its feet in admiration of Mr. Clark.

After the intermission, Schneevogt revealed yet another side of his interpretive nature. He towered over the orchestra, as it seemed, as the latter swung into the stirring strains of Sibelius' Second Symphony. Himself Finnish and a friend of the Finnish composer, Schneevogt fully lived up to his reputation as an interpreter of the bard of Finland. Barring Tschaiakowsky, no recent composer has written symphonic music of such racial intensity as Sibelius does in this D major work. From pastoral idylls, it changes to dance-tunes, and out of those rise heroic-epic motifs, armored like the faith of a people, unaffected like the group-voice of a country that rouses itself against oppression, singing of past victories and stretching toward liberation.

Schneevogt handled the massive score with magnificent foresight of lovely detail and monumental climaxes. He realizes as no other the ronic melos of the Finnish composer. He senses the latter's individual use of choric instrumentation, which, group-wise at it treats themes, is bound together by a great flux of inner urge. Despite the seeming reiteration of material, Schneevogt demonstrated that Sibelius is eloquent, the more eloquent in the homogeneity of the four movements. It was an epochal performance of music that echoes epochal feelings of a nation. There was also epochal applause for a memorable performance.

Hilger Trio Well Received

On October 25, The Hilger Trio gave a concert at Seward, Neb., under the auspices of the Concordia Teachers' College, when they were enthusiastically received by a large audience. Five encores were demanded and a re-engagement for next year followed. Like enthusiasm was encountered at Hastings College, Neb., where they played at the Civic Auditorium. At St. Olaf College, Northfield, Minn., the auditorium was crowded and many new engagements, as well as re-engagements, have been the result of their tour.

Other concerts will take place in Leavenworth, Kans., Kansas City, Mo., Howe, Ind., Clinton, Davenport, Iowa, Galesburg, Ill., at Knox College, Springfield, Ill., Decatur, Ill., and Quincy, Ill., on the concert course with Marion Talley and other artists. After that come concerts in West Virginia, Kentucky and Virginia.

Among the new compositions they are playing this season is the second violin concerto by Cecil Burleigh and the new romance, Ramona, for piano, violin and cello, by Dr. N. J. Elsenheimer of New York City.

Klibansky Studio Notes

Vivian Hart, from the Klibansky Studio, has been engaged for La Palina Radio Hour, Sunday evenings. Cyril Pitts has been engaged for the Spotlight Hour, Sunday evenings, Station WJZ. Virginia Mason recently gave a successful recital in Seattle. Anne Elliott was highly praised by the daily papers in Spokane, Wash., for her attractive costume recital. Phoebe Crosby made a splendid impression at her concert in Cleveland, Ohio.

Alva Gallico will give a recital on November 11 in New York. Edith Scott opened the new Shubert production, Music in May, at the Majestic Theater in Brooklyn. Johanna Gutcher is singing in the New Moon production. Rosalind Smith is appearing in Ziegfeld's Show Boat. Frances Berge has been engaged as soloist at a synagogue in Great Neck, L. I. Tristan Wolff has been engaged for a vaudeville tour.

Mr. Klibansky's fortnightly class met in Boston on November 3.

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Phyllis Krauter, American Cellist

Since 1926, when she graduated with the highest honors from the Institute of Musical Art in New York, Phyllis Krauter has won an enviable place among the few outstanding cellists of her sex.

After receiving a medal and a cash prize of \$1,000 at the Institute—which sum she applied to the purchase of a beautiful Gagliano cello—Miss Krauter won the Naumberg prize in 1927, which entitled her to a New York recital. Her debut was so successful that she was immediately taken under the sponsorship of the National Music League, which has procured for her many important engagements. Among these might be mentioned: a joint concert with Mary Lewis in Atlantic City; recitals in Montreal, Richmond and Portsmouth, Va., and Norwich, Conn.; an appearance with the Men's Singing Club of Portland, Me.; concerts in Syracuse, Poughkeepsie, Buffalo, Ridgewood, N. J.; beside many other appearances, both public and private.

Last winter the engaging young artist gave her own recital in New York City, and also a joint recital with her brother, Karl Krauter, well-known violinist. At both she scored an unqualified success, with both public and press. Together with her brother she played the double concerto of Brahms, a formidable work which requires the highest musical and technical gifts in the performers. Their achievement was enthusiastically acclaimed by the press. Miss Krauter contemplates giving the double concerto of Delius together with her brother in New York this winter.

The cellist's plans this season include: recitals in New York and Chicago; a tour through the middle west, which is now booking; concerts in Kentucky and Virginia; appearances in New York, Connecticut and Massachusetts; appearance with the St. Cecilia Society of Grand Rapids, Mich., in March.

In addition to her pronounced gifts as a soloist, Miss Krauter has demonstrated that, though still very young, she is a past mistress of the difficult art of chamber music, having gained distinction as a member of the Marianne Kneisel and the Helen Teschner Tass quartets. During the past summer, in the series of ten concerts given under the patronage of Mrs. Elizabeth Sprague Coolidge by the South Mountain Quartet in the Temple of Music in Pittsfield, Mass., she took part in performances of the Schoenberg Sextet and the Schubert C major Quintet. In these difficult ensemble tests her work was much praised.

There is no doubt that personality has much to do with the success of an artist. A courageous musical reviewer once suggested the possibility that, if Paderewski and Ysaye had been bald-headed and had worn spectacles, they might



PHYLLIS KRAUTER

not have won the great popular success that came to them. Be that as it may, Phyllis Krauter, in addition to her musical gifts, has been endowed by nature with exceptional charm of form and feature, which in no small measure enhances the beauty of her tone and the grace of her interpre-

tations. Her playing is, at once, a pleasure to ear and eye. It is this exceptional charm that prompted the Buffalo Evening News to say of her: "Miss Krauter is an exceptionally gifted artist of attractive stage presence. She draws a beautiful tone and as an interpreter she excels in the poetic style."

The ethereal, fine spun quality of her tone is a marked feature of the cellist's playing. The Bristol Press (Bristol, Conn.) referred to it as "a violin-like purity of tone"—high praise for any cellist. As a technician, the fair mistress of the formidable knee fiddle is any man's rival. The Syracuse Journal referred to her performance of the Saint-Saëns concerto as "marvelous in technic," while the Montreal Gazette said: "Miss Krauter's playing is outstandingly romantic, but she has not depended on her attractive temperament as an excuse for the least carelessness. Scrupulously correct, her individualistic interpretations are not exotic. . . . The musician's pure, fine tone was nowhere given better scope than in a beautiful concerto by Francois Servais."

She is to be soloist with the Toronto Symphony Orchestra on November 13.

Josephson Pupils in Musical Comedy

Mme. Zara D. Josephson, teacher of singing and former teacher of Alma Gluck, announces that two of her pupils have been engaged for musical comedy. She has placed Helen Withers with David Belasco's new show, Mima, and another pupil, Dorothy Pinheiro, with the Shubert production of Blossom Time, now on tour.

Mme. Josephson is specializing in Movietone work, and because of valuable connections in theatrical circles is usually able to make a place for her pupils.

Activities of Clifford W. Locke

A young concert baritone who has come to the fore during the past few seasons is Clifford W. Locke. As a specialist in ballads and semi-classical programs, Mr. Locke offers a type of entertainment that is particularly adaptable for use by fraternal organizations.

In addition to his concert work, Mr. Locke has done considerable broadcasting over station WABC. His voice is peculiarly suited for radio work and his programs have met with unusual success, as his songs are all in the lighter vein.

During the latter part of the season, he plans to appear in recital in New York, offering arias and songs from French and Italian composers, in addition to his ballads.

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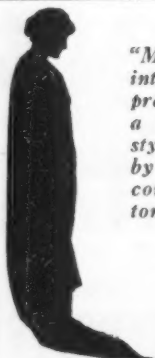


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Foreign News in Brief

A NEW LEHAR OPERETTA FOR BERLIN

BERLIN.—Following the success of Franz Lehár's "grand" operetta on Goethe, a new one, The Land of Smiles, is to be produced here shortly with the same leading singers, namely Richard Tauber and Käthe Dorsch.

SAN MALO MAKES SENSATIONAL EUROPEAN DEBUT

BALE (SWITZERLAND).—The much anticipated European debut of Alfredo San Malo, South American violinist, was an almost sensational success. A capacity audience gave him ovations after each number and particularly at the end, when San Malo was compelled to respond to numberless encores. Two days later an equally large and keenly expectant audience awaited him in Geneva.

To say that San Malo more than justified all their hopes is in itself the biggest compliment to the young Spanish virtuoso. After Lalo's Symphonie Espagnole, which closed the program, the ovations were tremendous and did not cease until San Malo had granted numerous encores. The press is unanimous in its praise of his great art.

L. M.

GRACE MOORE MAKES PARIS DEBUT IN BOHÈME

PARIS.—A new artist has been added to the little group of American singers at the Opéra-Comique, namely Grace Moore, who made her Paris debut in La Vie de Bohème with William Martin in the rôle of Rodolfo. She proved that she has a beautiful voice, but also that she has a great deal to learn about the operatic stage. The American colony was out in full force and gave her a warm welcome, as it does to all American debutants. William Martin gave his usual brilliant interpretation, and Roger Borodin, as Marcel, was most convincing.

N. de B.

MENDELSSOHN-BARTHOLODY PRIZE DIVIDED

BERLIN.—The Mendelssohn-Bartholdy prize, presented at the state competition for performing artists, was won this year by Willy Hess' young pupil, Willy Goldfarb-Frey, and Willi Stross. The prize for composition was awarded to Margarete Gigler. Last year's composition prize, which was withheld, has now been divided between Hans Humpert and Leon Klepper, both pupils of the High School for Music in Berlin.

T.

SCOTTI TO SING HANS SACHS IN MILAN

MILAN.—Antonio Scotti is to sing Hans Sachs in Die Meistersinger when it is given its first performance at the Scala here.

L.

Charlotte Lund Begins Season

Charlotte Lund opened her season with an appearance at the New York Opera Club, of which she is the founder-president, at the Hotel Astor on October 23. It was a Richard Strauss afternoon and The Egyptian Helen, one of the Metropolitan's novelties of the season, was discussed and parts of it sung by Miss Lund and her assisting artist, Wellington Smith, baritone, with Michel Bowchovsky at the piano. Miss Lund is specializing in this season's novelties, including, besides the Strauss Opera, The Sunken Bell (Respighi), Fra Gherardo (Pizzetti), besides Puccini's La Rondine and Turandot, Wagner's Ring, and a repertory of sixty other operas.

During Christmas week, Mme. Lund will give several performances of Haensel and Gretel for children, owing to



Photo © Elzin CHARLOTTE LUND

their success last year. In time Mme. Lund hopes to organize a Junior New York Opera Club so that the younger generation may be trained in opera at an early age; trained in an appealing manner that will impress them.

Park Central Series

The Park Central Musicales opened with a recital by Cecil Arden, in French, Italian, German and English songs. She also sang "Carmen's Dream, by Buzzi-Peccia, and was assisted on the program by Olga Sapio, pianist, and Nils Nelson, accompanist. This is Miss Arden's first American appearance following a two-year absence abroad.

The second concert of the series, given under the direction of Rose Hazard, will be given November 18 by Anton Ravinsky, pianist, and Helen Taylor, soprano. The advisory board includes Mme. Charles Cahier, Estelle Liebling, Marion Bauer, Mr. and Mrs. Charles Tamme, Carolina Lazari, Meta Schumann, Mr. and Mrs. Hotchkiss Street, Anna E. Ziegler and Romualdo Sapio.

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Thursday, November 8
AFTERNOON
Philharmonic-Symphony Society, Carnegie Hall.
EVENING
Helen Berlin, violin, Town Hall.

Friday, November 9
MORNING
Biltmore Morning Musicale, Hotel Biltmore.
EVENING
Letz Quartet, Washington Irving High School.
La Argentina, dance, Town Hall.
Philharmonic-Symphony Society, Carnegie Hall.
E. H. Sothorn, benefit, Lyric Theater.

Saturday, November 10
AFTERNOON
Harold Bauer, piano, Town Hall.
Philharmonic-Symphony Society, Carnegie Hall.
EVENING
Armistice Celebration Concert, Carnegie Hall.
Edwin and Jewel Bethany Hughes, two-piano recital, Town Hall.

Sunday, November 11
AFTERNOON
Francis Rogers, song, Town Hall.
Lenox String Quartet, David Mannes Music School.
Philharmonic-Symphony Society, Carnegie Hall.
Jean Kayaloff, cello, Steinway Hall.
La Argentina, dance, Gallo Theater.
EVENING
Grace Cornell, dance, Booth Theater.
Rosa Low, song, Guild Theater.
Angna Enters, dance, Plymouth Theater.
Angelo Maturio, song, Engineering Auditorium.
Tito Schipa, song, Carnegie Hall.
Harold Henry, piano, John Golden Theater.
Dhimah, dance, Civic Repertory Theater.
Juan Poldo, song, Gallo Theater.
American Orchestral Society, Cooper Union.

Monday, November 12
AFTERNOON
Rita Neve, piano, Town Hall.
EVENING
Max Pollikoff, violin, Carnegie Hall.
John Carroll, song, Town Hall.

Tuesday, November 13
AFTERNOON
Yolanda Mero, piano, Town Hall.
EVENING
Flonzaley Quartet, Town Hall.
Ethel Bartlett and Rae Robertson, piano, and Doris Doe, song, The Barbizon.

Wednesday, November 14
AFTERNOON
Sergei Barsukoff, piano, Town Hall.
EVENING
Pro-Musica Society, Town Hall.
Elshuco Trio, Engineering Auditorium.
Rudolph Boshro, violin, Carnegie Hall.
Gustave Rothe, song, Steinway Hall.

Thursday, November 15
MORNING
Artistic Morning, Hotel Plaza.
Haarlem Philharmonic Society, Waldorf-Astoria Hotel.
AFTERNOON
Jean Duncan, song, Town Hall.
EVENING
Elsa Rieffin, song, Engineering Auditorium.
Henri Terianka, violin, Town Hall.
Roland Hayes, song, Carnegie Hall.
Thalia Cavadias, piano, Steinway Hall.

Friday, November 16
AFTERNOON
Laura Mollenhauer, song, Town Hall.
EVENING
Fanny Anitria, song, Carnegie Hall.
Mabel Murphy, song, Steinway Hall.
Horace Britt, cello, Washington Irving High School.
Juilliard School of Music, Town Hall.

Saturday, November 17

MORNING
Dorothy Gordon, Heckscher Theater.
AFTERNOON
Oscar Seagle, song, Town Hall.
EVENING
La Argentina, dance, Town Hall.
Pierre Luboshutz, piano, Steinway Hall.
Efrem Zimbalist, violin, Carnegie Hall.

Sunday, November 18

AFTERNOON
Society of the Friends of Music, Town Hall.
Philharmonic-Symphony Society, Carnegie Hall.
Sofie Andersen and Esther Habstad, song, Engineering Auditorium.
Sandu Albu, violin, Guild Theater.
Enrich Sorantini, violin, Steinway Hall.

Monday, November 19

AFTERNOON
Verchampt String Quartet, John Golden Theater.
Grace Cornell, dance, Booth Theater.
Angna Enters, dance, Plymouth Theater.
Juan Pulido, song, Gallo Theater.
New York Chamber Music Society, Plaza Hotel.
AFTERNOON
American Orchestral Society, Mecca Auditorium.

Katherine Bacon, piano, Town Hall.
Berta Gardini-Reiner, song, Steinway Hall.

EVENING
Ira Hamilton, piano, Engineering Auditorium.
Beethoven Association, Town Hall.
Greta Dalmy, song, Steinway Hall.

Tuesday, November 20

AFTERNOON
Dai Buell, piano, Town Hall.
EVENING
Anton Rovinsky, piano, Town Hall.
Mischa Elman, violin, Carnegie Hall.
Isabelle Burnada and Oliver Stewart, Steinway Hall.

Wednesday, November 21

AFTERNOON
Ruth Townsend, song, Town Hall.
EVENING
Philharmonic-Symphony Society, Carnegie Hall.
Vladimir Drozdoff, piano, Engineering Auditorium.
Oliver Stewart and Isabelle Burnada, song, Steinway Hall.
Frances Newsom, song, Town Hall.
Anton Rovinsky and Helen Taylor, Park Central Hotel.

Heckscher Theatre News

There is much activity at the popular little playhouse on upper Fifth Avenue in New York City. Among the many clubs and musical societies now using the Heckscher Theatre are the Amateur Comedy Club and the Brooklyn Little Theatre Opera Company.

Tin Pan Alley, the show now running at the Biltmore Theatre in New York, used the Heckscher Theatre for both dress and scenic rehearsals.

Widely known for the quality of its acoustics, the Heckscher Theatre is available both for concert and recital engagements.

Hilsberg Pupil Wins Juilliard Scholarship

Etta Fishbach, who has studied with Ignace Hilsberg for two years, has recently been awarded a scholarship by the Juilliard Foundation. Such a success is evidence not only of personal talent but of excellent teaching as well. Mr. Hilsberg has every reason to be proud of his pupil.

Omaha's Season Begins

Fine Piano Recital by Alton Jones—Symphony Orchestra Starts—Tuesday Musical Club's Attractions

OMAHA, NEB.—Piano playing of a very high order was demonstrated here recently by Alton Jones, a native of this state and now resident in New York City. In a program of important and beautiful works Mr. Jones revealed a technic notable for its complete accuracy, and enhanced the inherent beauty of his numbers by noble readings, fine spun shadings, and poetic treatment. Schumann's G minor sonata held a place of honor on the program, and there were groups by Brahms and Chopin.

The season of concerts by the Omaha Symphony Orchestra opened on November 1, when Paul Kochanski, violinist, was the soloist. Sandor Harmati, gifted and versatile conductor, again stands at the director's desk, and that is a matter for self-congratulation on the part of those interested in the city's musical growth.

The Tuesday Musical Club starts the season's activities with a recital by Sophie Braslau. Other artists to appear on this course are the pianist Horowitz, the London String Quartet, Josef Szigeti violinist, and Maier and Pattison, duopianists.

J. P. D.

Harold Berkley at Mannes School

A new member of the faculty at The David Mannes Music School is Harold Berkley, violinist, who will direct the rehearsals of the Junior String Orchestra. Mr. Berkley recently returned from a concert tour in Germany, Austria and England.

Harold Henry's Recital

Harold Henry, pianist, who will be heard in recital at the John Golden Theater on November 11, has returned to New York where he is busy preparing for an active season under the management of Margaret Kemper.

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Carmela Ponselle Scores in Bangor

Carmela Ponselle received a "splendid welcome," according to the Bangor Daily News, when she sang in that city on October 24. The same critic said in part:

"Carmela Ponselle won a warm place in the hearts of Bangor music lovers last night with her splendid singing at the Festival concert staged in the Auditorium. Her success



CARMELA PONSELLE

was not entirely due to her voice, splendid vehicle as it is, but found an added charm in the irresistible appeal of her piquant personality which, chameleon-like, reflected every mood and pictured forth every emotional appeal. Greater artists have sung at the Auditorium, greater singers, and more consummate actresses, singers who wooed the spotlight more persistently, singers with richer voices and more skilled in the embroidery of the studied role, but none have appealed more strongly to their audience, none have met with a more complete success and none created the furore that this splendid artist caused. It was a triumph that words can not exaggerate. She came like Caesar and also saw and conquered. Bangor paid her the last full tribute of admiration and homage."

Farnam's Bach Recitals

The two Farnam recitals of October 21-22 brought twelve Bach works of peculiar interest. It seemed as if melody sang throughout. The four choral preludes on the hymn, Blessed Jesu at Thy Word, contain the entire basis of modern jazz harmonies; even the sliding grace-notes employed by our movie organists were there. Old Father Bach was indeed a prophet. The lively prelude preceding the Wedge Fugue, and the fugue itself, played in straight-away fashion, held everyone's attention. So crowded was the Monday evening recital that late comers perforce had to slink in through the church house side-door. It is a unique atmosphere at these Farnam-Bach recitals, restful, high-minded, fascinating in the dim candlelight; applause is never heard, but instead there is the hush of rapt attention, and the murmured sounds of enjoyment.

October 28-29 had seven works of musical importance, including the prelude and fugue in C and the concerto in G, the latter in the style of Vivaldi. Again large audiences were present, and one felt the urge to applaud. November 2-3 continued on similar lines, the Bach recitals pausing during January.

Betty Tillotson Concert Direction Notes

Emily Roosevelt, dramatic soprano, who made her debut with the Philadelphia Civic Opera Company on October 18 as Aida, will appear again with that company in January, singing Venus in Tannhauser. She will be heard in Orchestra Hall in Chicago this month and will fill numerous engagements in New England and Canada.

Isabelle Burnada will sing the contralto role in the Messiah in Waterbury, Conn., in December, with the Waterbury Oratorio Society, under the direction of J. Loring Burwell. She will also appear in an intimate recital at Steinway Hall

on November 21, with Frank Chatterton at the piano. Miss Burnada has been engaged by the University Glee Club of Providence, R. I., for engagements during the spring, and for an additional concert in Regina, Alberta, Canada for the Women's Music Club. This young and interesting contralto, who recently returned from Europe is already booked for an unusual season and is proving to be of great interest.

Miss Tillotson is preparing for a series of intimate concerts, with more than one artist on each program and will use various concert halls but principally Steinway.

Janet Cooper, lyric soprano, appeared at the Waldorf Astoria, October 27 at a social gathering of the New York Women's Press Club. Lois Von Haupt, a young American pianist, also appeared on the same program.

Oliver Stewart, American tenor, made an audition recently for one of the prominent opera companies and his manager has been informed that he is to be engaged. An interesting announcement will be forthcoming very soon relative to this tenor who will be heard in Steinway Hall, November 21, and later in Town Hall.

Rudolph Gruen on Tour

Rudolph Gruen, young American pianist, a discovery and former protege of the Juilliard Foundation, has returned from new successes in Germany to begin his first coast-to-coast tour here.

The climax of the pianist's European tour was a recital in Berlin which won for him the highest acclaim from the crit-

JULIETTE W



I H L

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).
"Among the most interesting of contemporary artists."—New York Herald (Paris).

ics of the German capital. Coming as it does after his successful tour of Australia, Tasmania, Madagascar and Hawaii, this new European success is believed to establish Mr. Gruen's position, as one of the most successful of the younger pianists now before the public.

Mr. Gruen is a composer as well as a pianist. He devoted part of his summer in Switzerland to composition. Among the new works, publication of which is awaited here with interest, are two songs, one composition for piano and one for violin. Mr. Gruen is already known for his setting of the poem, My Own, by Rabindranath Tagore. Paul Althouse, who is programming this number says it is one of the best songs he has come across in ten years.

The pianist is an American in origin and training. Born in St. Louis he has appeared on the concert platform since he was twelve years old. His discovery by the Juilliard Foundation made possible the years of advanced study with great pianistic masters which brought his art to its full maturity. Immediately upon his formal New York debut he was heralded by the New York Times as "a mature artist," and by the Tribune as "one of the best in the ranks of the younger artists."

Although he has already appeared in more than 250 cities and towns, this is his first coast-to-coast tour.

Professional Woman's League Musicale

Mrs. John McClure Chase, chairman, presented the honorees, Mesdames Florence Foster Jenkins, John E. Fillmore, Beyer, Butler, Deuel, H. T. White, Mr. and Mrs. F. W. Riesberg, at the October 22 matinee musicale of the Professional Woman's League. Each said a few words. Artists of the occasion were Ada A. Pratt, soprano, who sang songs and arias with brilliant voice and received warm applause, and Elizabeth Neusch, contralto, whose expressive voice and winning style pleased everyone. Mrs. Chase played accompaniments of real support and sympathy.

Adam Kuryllo Reopens New York Studio

Adam Kuryllo, Polish violinist, has reopened his spacious New York studio. Though not all of Mr. Kuryllo's pupils have already arrived, the studio is busy all afternoons and many mornings; pupils are coming from all parts of the city as well as from adjoining towns such as Stamford, Montclair, Mount Kisco, White Plains and Long Island points.

Mr. Kuryllo came to this country five years ago and is gaining wide recognition as musician, violinist and teacher. Before coming to the United States he occupied an important position in his native country as a director, and head of the violin department in the Conservatory of Music in Thorn, Poland, conducting at the same time the Symphony Orchestra of Friends of Music of the Province of Pomerania.

Before and after the war, which took six years from his musical career, Mr. Kuryllo made frequent tours of Poland, Germany, Czechoslovakia and Austria, giving concerts and recitals. His scrap book, which has the likeness and dimensions of a Bible in an old edition, contains records, programs and press clippings from many countries.

Among the European cities that acclaimed him as an artist of unusual musicianship and equipment are Berlin, Vienna, Warsaw, Krakow, Posen, Bromberg, Lemberg, Tarnow, Dantzig, and Prague. The following news comments are of interest: "Applause of the public grew to the magnitude of an ovation" (Die Neue Zeitung, Vienna); "A remarkable talent, an artist of characteristic distinction, whose originality of interpretation, unusual musicianship and depth of feeling places his playing above the plane of common virtuosity" (Neues Wiener Journal); "American music lovers, having shown their admiration for Paderewski, Hofmann and Sembrich, extended a welcome to another talented Polish musician, a poet of the fiddle and bow, whose art is essentially refined and well grounded" (New York American); "Glorious quality of tone" (Grena Bennett, New York American); "Poetic insight and refinement of taste" (New York Sun); "Technical dexterity" (New York Telegram—H. F. Peyser); "Strong, broad tone, technic and programs of some originality" (The New York Times).

As a teacher, Mr. Kuryllo has also gained wide recognition; his pupils are playing in concerts, radio programs, etc., and all of his pupils presented at the contests of the



ADAM KURLYLO

New York Music Week Association were rewarded with medals.

Aside from his activities as a virtuoso and teacher, Mr. Kuryllo is giving much time and attention to composition. His compositions have been frequently heard in New York, and among the opinions regarding them are such as this: "Adam Kuryllo's Waltz in B flat—brilliant and effective" (New York American—Grena Bennett). The New York Herald Tribune was also "impressed" by Mr. Kuryllo's transcriptions of ancient music such as that of Pindar, Jacob of Poland and Nicolaus de Radom, finding in them "quaintness and fanciful charm."

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

What Rent Should a Piano Dealer Pay?—How to Arrive at the Proper Percentage—More Distinct Policies of the American Piano Company

The problem of the rent overhead is as serious a matter with the piano dealer as is that of the percentage of the inventory that should be carried. There are few dealers who seem to be able to arrive at a just conclusion as to this question of rent. With the beginning of rent, there begins the question of overhead. Many a dealer is found overstepping himself as to the rent problem, in that he does not take into consideration the amount of floor space that is actually needed for the carrying of his inventory. If he succeeds in cutting his inventory to 50 per cent or within the 10 per cent. limit, he then can arrive at some conclusions as to the amount of floor space he may need.

It is very evident that the misleading ideas that many dealers carry as to the over amount of inventory is conducive toward an extravagance as to the rent that eats into the profits.

There are many dealers who have warehouse appendages that are out of all reason, and if this warehouse rentage is taken into consideration, they do not apply that to their wareroom rents. Also, the dealer in arriving at this rent must take into consideration whether he pays a straight rent or if there be a lease that calls for taxes, repairs, etc., that must be included as rent and not as overhead.

The First Step: Department Rentals

When one begins a survey of piano dealer's surroundings, he is entering into what is in reality a department store if the dealer is carrying merchandise other than pianos. It must be borne in mind that these discussions are directed, clearly and solely, toward the question of the cost of the selling of pianos alone. If a dealer is carrying other instruments, he then must allocate his expenses to each department in exactly the same manner as does a department store. If a dealer has 2,000 square feet in his warerooms, he must arrive at the cost per square foot. He must segregate the amount of floor space that is utilized by the piano department, and he must then make each line of goods that he carries bear the same pro rata burden, and the 10 per cent. that has been arrived at means 10 per cent. on the sales of pianos and not upon the sales of other musical instruments that may be carried by the dealer.

This may be objected to, but it is just common business sense to compel each department to stand upon its own castors, so to speak. Each department must bear its expense as to the rent problem and the piano department must not be shouldered with the rent expense of the radio, talking machine, the small goods, or anything else that may be carried by the dealer.

The Proper Ratio

The piano itself, as has been stated, is a great profit maker, but it has been made to carry the burdens of other departments in the store, and thus there is no definite, direct way for the dealer who mingles all of his departments and waits at the end of the year to arrive at a cost of the selling of pianos by counting the number of units sold, and dividing that by the gross

amount of the expense. This is an injustice to the piano which it has long staggered under.

The question uppermost at the time of this discussion is, "What should the dealer estimate as to the proper percentage of his sales of pianos as to the rent?" The reply is, 5 per cent. This should apply to the other departments in the store, so that each department will carry its own part of the rent. This applies to the radio, the talking machine, and other musical instruments that may be carried. In arriving at this, each department must be kept scrupulously to itself, the profit and loss arrived at, and each department should pay for the floor space that it takes.

As we go along we will probably be able to arrive at some distinct comments regarding the handling of these separate departments. There will probably be the cry raised that this makes a tremendous amount of bookkeeping, etc. The bookkeeping department, however, if carried on in the proper way, should be compelled to carry its own expense, and the piano should not be made to meet all the expense of the counting room. Each department should be made to carry its own share of this burden for it is an outgoing burden and not an incoming burden.

A Fallacy

In the opinion of the writer, when a piano is sold by the average dealer, he imagines that the whole piano has been sold. That is only the first step in the selling of the piano. If the dealer wishes to arrive at a safe and conservative method of what his sales per month, or per week, or per day are, let him take the first payment of any sale that has been turned in, and enter that as part of the selling that has been done, then as each instalment is paid thereafter, that forms part of the selling for each month. Each payment must be added to the collections as they come in as part of the selling of that month. It is manifest that the closing of the sale by the salesman in the first part of the transaction, there is sold only that part represented in the first payment. The collection department is then called upon to do the balance of the selling, and the collection department is in fact the main selling center of any musical business. Always the gross as to the paper is apparent and the dealer can elect his own way to estimate.

Mathematically Speaking

This applies to all the other departments that may be in a music store. If the business applies only to pianos, then the solution does not require the extra bookkeeping of segregating each department and running it as a separate and distinct business venture. The dealer who has been in the habit of figuring his sales according to the face value of the paper, taking in the first payment and the consequent payments that may run into the far distant future and applying it to the current month, is not doing justice to the piano.

There is a great saving to be accomplished by the dealer through this system of estimating the amount of business that he does. There are houses that are doing this, and they have found it an easier way to

arrive at a distinct understanding as to what is really being done.

The dealer may ask, "Suppose that I sell a piano for \$500, and get \$100 as a cash payment, the balance to be paid in instalments of \$50 per month, and carrying charges attached thereto?" The dealer must remember that he has got to make the collections on these deferred payments which may have been sold, and as these payments come in, he can enter them as that much piano sold, and at the end he will find that the amount collected will require the segregating of the cost of discounting or selling the paper. He then will find that his carrying charge will overbalance the cost of this part of the transaction. It is necessary for the dealer, if he wishes to arrive at his costs, to make these distinct segregations; he can make them simple or he can make them complicated.

Branch Store Accounting

If branch stores are being carried on, let each branch store stand upon its own income and outgo. The dealer has no right whatever to mix in the branch store sales with the main store sales. If a manufacturer has several stores, and, as has been tried often, if one main store has several branches, each branch of that main store must stand upon its own individual income and outgo, just as the main house does, but the main house should not bring together the business of all the branches and then estimate the 5 per cent. for the main store on the gross of the entire organization of the main store and its tentacles.

The truth of the matter is, there is a vast waste in the extravagance that is exhibited in the piano warerooms of the average dealer. Corner stores, stores upon the main street, expensive fronts, expensive finishings, and all that do not aid directly in the sale of pianos. The time has again arrived when the main part of piano selling is done on the outside. In the old days, we called the outside work "door bell ringing." Other methods have to be pursued under present conditions to arrive at the meeting of the prospect or the building up and the creating of prospects. In the old days, it was necessary for the salesman to have a list of friends and acquaintances and get his own prospects. For a long time past the salesmen have sat around the store waiting for prospects to be handed them, and then a superficial sort of canvass be made, and the list be carried around for months and months until so dirty and worn out that one could hardly read the names.

The building up of sales is, however, a subject that will be treated in a separate article, and figures will be presented that will be astounding to some when we discuss the policies that are being carried on by the American Piano Company in its new distribution policies that have created so much comment throughout the trade. It will be found that the decisions as to selling policies on the part of the American Piano Company have been carried from the making of the piano at the start to the making of the last payment on the piano as it is sold.

All policies adopted will carry out throughout the whole processes of distribution of the American Piano Co. It is well for dealers throughout the country to know what is going on. The president of the American Piano Co. is willing and anxious that the new methods dictated through banking and industrial experience will bring into play the conserving of capital utilized in the conduct of a piano business, not only through its running of the finances of the

Piano and Musical Instrument Section

Expressions

(Continued from page 53)

concern, that is, the taking of the cash that comes in and the utilizing it in the buying of goods and the paying of expenses attached thereto, but will carry into the active work of the personnel of the many ramifications of piano making and selling.

Talking Dollars and—SENSE

We estimated the arriving percentage of inventory on a basis of 10 per cent. on the business, and illustrated that with a gross business of \$600,000 a year, which would give \$60,000 per year for rent; 5 per cent. of \$600,000 would be \$30,000, and a rent of \$50,000, in many instances, in a business of \$600,000 per year would be excessive. If a house doing \$600,000 per year is paying \$50,000 per year for rent, there can be effected a saving of \$20,000 per year, if the dealer will but get right down to basic figures and study his location, the why he is paying \$50,000, whether it is effective in the selling of the \$600,000 worth of pianos, and remember, this estimate of \$30,000 is based on the rent as applied to pianos.

If there are other departments, then the house may pay \$50,000 per year by charging rent for the other departments. If a department can not pay 5 per cent. as applied to the pianos, it should be eliminated, or there should be a surgical operation or the administration of "pep" medicines that will bring about the placing of the rent cost so that the 5 per cent. can be maintained.

We have now arrived at the two important elements in the cost of selling pianos. The inventory of 10 per cent. and the rent of 5 per cent. leaves us with 15 per cent. of the cost accounted for, and which the dealer can bring into active operation if he but has the nerve to do it. It may shock a dealer who is paying \$50,000 a year rent on a main street, with a beautiful building, expensive furnishings, etc., to tell him that he could do the same amount of business on a side street, with the proper amount of "go getting" on the part of the sales force, with a rent of \$30,000.

The Pivotal Point in Profits

It matters not which way we may turn in these discussions, we eventually get right down to the basic fact that the profit-making of the piano depends on the salesmen and the handling of those sales in a manner that will save the waste incidental to the present systems wherein the piano is beat out of its actual returns through the wasteful and extravagant methods that prevail. In this the rent cost is practically the foundation, for the finer the store the greater the upkeep of that store, and that enters into the eating up of the genuine profit-making of the piano, and which the piano is beat out of through mismanagement and a general desire on the part of many dealers to make a bold front, or probably the basis of a cheap, tinhorn ambition to be a bigger piano man than the "other fellow" without any regard to what he is doing in the way of wasting profits of the musical instruments that he is selling.

If the dealers will but take this 10 per cent. inventory and this 5 per cent. rent allowances as a basis to figure upon its costs of selling, he will find that he is carrying on as he should.

Making Branch Stores Profitable

The writer knows of one instance where a dealer, and one of the big dealers of this country, complained several years ago that he could not make any money out of his branch stores. An inspection

of his rent roll indicated that he could cut the rentals in the various branches 50 per cent. by doing away with expensive warerooms, having a headquarters of one room or more for the carrying all the representative stock that was necessary for that center. As nine-tenths of the work was done on the outside, there could be effected a saving in the rent roll itself that would give a fine return in the way of profits. It took three years to bring about this readjustment, and then the dealer found that his branch stores were making money. Where in some instances he had been paying a rent of \$2,400 a year, he found he did more business in a room on a second floor on a side street as headquarters at a cost of \$600 a year than he had under the \$2,400 rent expense. He was able to bring down his inventory in each branch to 25 per cent. of what it had formerly been under the higher rent.

If the representative in the smaller centers wanted to sell a high grade piano, the customer was taken to the main store, the sale made there, and the customer sold easier through the fact that he had gone to the larger center and had a nice trip at the expense of the piano dealer and bought his piano in a way that was different from the general run of sales that were made in his own home town.

Let those who are decrying the branch store evil look into this expense of their own branches. There can be a rent saving effected that will be a great profit, for always remember that a low rent calls for a low overhead as to expense in that direction, and a high rent doubles the expense in a manner that is bewildering to one who goes through a set of books and endeavors to segregate the items that have been lumped one with the other, for which many await the yearly statement which generally makes its appearance about three months after the end of the fiscal year of the business.

The American Piano Company has announced that it has opened eight Ampico Hall branches. It can be relied upon that these branches will be conducted along the methods that are being given in these articles. Those who say it can not be done will now have an opportunity of learning whether it can be done, for these policies now are being carried on and will be carried out as the business continues to grow.

It is all a question of capital and the handling of the capital so that each policy is working toward the conserving of the profits that the piano legitimately makes, year in and year out, and which the president of the American Piano Company believes is wasted. These financial reforms will eliminate the black eye given piano financiers in times passed. There is coming a revolution in the handling of piano profits by both manufacturers and dealers, for the piano is a demand article and will continue to live. Those who will follow the paths of, in fact, least resistance as to opportunities to conserve all of the profits of the piano through the savings in inventory, rentage, etc., will be those who will control the living demand for the piano. It is but the application of banking and sound industrial principles in the handling of the capital involved, the eliminating the non-working dollars, utilizing the cash in the waste spaces and making the piano dealer a merchant in fact.

WILLIAM GEPPERT

An October Sales Record

Those pessimists who announce with much gravity and grief that the piano is out of the running as to retail sales can accept with delight the statement that the month of October was the largest in retail sales of the New York House of Steinway in its entire history. Bear in mind that this was during the last weeks of a presidential campaign, when piano men generally sit down and say, "What's the use? No-

body will buy anything until after election." In round numbers, the total sales for October in Steinway & Sons warerooms in Fifty-seventh Street, New York City, totaled \$360,000. As an encouragement to other piano salesmen who may not have been so successful as to the number of sales made in October, let it be stated that one salesman alone closed eighty-four Steinway sales. Another salesman who worked on part time had sixty-five sales to his credit. The sum total of sales in the Steinway warerooms embraced only pianos delivered, and the sales closed according to the policy of retail selling that is so well known to all piano men who follow such subjects. There were quite a number of undelivered sales that were not counted for the month of October, and it is not beyond the bounds of possibilities that the actual sales made in the warerooms, including the undelivered sales, would run over \$400,000. Encouraging? Yes, to Steinway & Sons, and should be encouraging to all other piano retail houses in this country. Here is shown the selling powers of name value based on quality.

Old Violins

There appears in another part of the MUSICAL COURIER this week the first half of an interesting pictorial biography series of the great violinist, Paganini. Probably no other violinist in the world has had so spectacular a career, or has been the cause of as much discussion in the violinistic world. One of the chief topics of discussion has been an attempt to compare the playing of Paganini with the technique, interpretation and tonal production of the great violinists of today. Such discussions are fruitless, but are apparently inevitable. As a matter of fact, it is almost impossible to disassociate a violinist from his violin; in other words, to attribute a just proportion of credit to the master and to the instrument. The violinist is peculiarly dependent upon his violin, because the quality of each instrument differs so radically. The same exists, it is true, in the case of fine pianos, but it is much easier to construct a piano of fine tone quality than it is to construct a violin of equally fine tone quality. The secrets of the old violin makers have never been fully disclosed to posterity. The violins which were played by the old violinists in the heyday of their fame have likewise a great reputation. The ambition of every rising violinist is to possess one of these rare old instruments.

Many violins are made today, but to the initiate they lack something of the qualities of the old violins of centuries ago. Perhaps, this is something that will be overcome, although there are few indications of this being worked out. One of the greatest problems that confront the concert violinist of today is to secure an instrument suitable to his requirements. The task is especially difficult since the supply of these rare old instruments is very limited, and part of this limited supply has been shut out to them through private collectors. However, there still are some of these instruments available. The back cover of the MUSICAL COURIER this week is an indication of the proportions of this traffic in old violins, as may be seen by the statement that the gross of the total sales of these instruments, as listed by the House of Wurlitzer, amounted to over \$400,000. Values range from a few thousand dollars to \$50,000. One of the achievements of the great commercial organization known as Wurlitzer's was in the gathering of this supply of "old master" violins. It is said to be the greatest commercial collection in the world, a claim which seems amply justified when one investigates not only the list of instruments which have been sold to leading violinists of today, but the number which still remains available for other concert violinists.

What Makes Sales Records?

Piano salesmen will probably read with unusual interest the statement made that in October, one man, upon the floor of Steinway & Sons in Fifty-seventh street, New York City, closed eighty-four Steinway sales. The probabilities are that the average piano salesman will think that this man had the sales handed to him on a silver platter, or a golden one if one should wish to get into the realm of Steinway figures. Let any salesman who has such an idea in mind go over his own work for October, count up the number of sales that he has made, and alongside of this, estimate the amount of work that he had to do in

Piano and Musical Instrument Section

order to get his quota of sales, and he will then arrive at some conclusions as to how hard this one Steinway salesman had to work to build up his record of eighty-four sales. People do not walk into the Steinway warerooms, look at a piano, say, "Please send it out to my home," and hand the salesman a check. The Steinway salesman have to work just as hard to keep people from buying other pianos as do salesmen that are trying to sell pianos of other makes. It was a hard grind to close eighty-four piano sales at retail in one month, even though they were Steinway pianos in the magnificent Steinway warerooms of the great Steinway house. Even though a Steinway prospect has made up his or her mind that a Steinway piano is wanted, there comes the work of selection that must make the one who buys the piano satisfied, and even this is about as hard work as the average salesman has to meet with in the selling of other pianos. When one piano salesman can record eighty-four piano sales in one month, there is some indication that the piano is not a thing of the past, but is a thing of the present, and will be of the future. The piano is in truth a necessity.

Cash in on the Holiday Appeal

A timely reminder is hereby given to all music dealers that the most prosperous period of the year is coming soon. Thanksgiving Day is close at hand, and Christmas is not far off. Dealers should be preparing now to cash in on the exuberant holiday spirit. There are many families who have been merely waiting for this time to buy that piano they have been thinking about.

There is no question but that this can be made a typical Christmas buying season, if enough efforts are expended in the proper direction. Sales reports all over the country are showing more promising returns. Despite the inroads of the radio and the new phonograph radio combinations, and the new phonographs themselves, there is still a healthy demand for the cheap and medium grade instruments.

However, it must be kept in mind that conditions this year are radically different from any year that has gone before. The emotional stress which has been laid on the current presidential campaign, which is drawing to the polls (according to advance estimates) fourteen million more voters than in the previous election, has enormously centered interest upon the radio. The national committees of both of the larger parties have engaged the use of the broadcasting stations to bring the speeches of the candidates and supporters to the voters of the country to such an extent that musical features actually seem to be crowded off the air. None the less the unusual issues, or rather the personalities of the two candidates, have served to emphasize the utility of the

radio as a news disseminator, as well as a purveyor of music. The college football season, broadcast this season on a more extensive scale than ever before, and the late lamented world's series in baseball have also had their effects.

These conditions will doubtless present two sides. There is naturally the strong appeal for the immediate purchase of a radio. On the other hand, there will be brought to the consciousness of the public that the radio does not completely serve to satisfy the musical desires of the home. Hence a strong argument for the piano. This is merely one of the angles that presents itself in the kaleidoscopic picture of changing conditions in the retail piano market.

The piano dealer must bolster up his lines of defence. Further, he must be prepared for a more aggressive selling campaign than ever before. Dealers who will complacently rely upon reports of good business ahead and wait for buyers to enter their stores with all problems settled except for the choice of the piano and terms of sale are due for a sad awakening.

A nice looking store may be a good advertisement, but the real selling must be done outside of the warerooms. Newspaper advertising will help, but it cannot be expected to do all the work. Revamp the old prospect lists, get new names, and follow them up. Put the matter squarely up to the salesmen to use their outside contacts. In these times of intense competition there is no room for the man who relies solely upon his house to supply him with live prospects.

In the race for sales, victory will come oftenest to the dealer who has prepared his campaign in advance, and who does not flag in his efforts to use every available channel to reach new prospects. There are no cut and dried formulas to be applied. Each dealer's problem is an individual one. Each sale has individualistic features. There is only one common factor—initiative plus WORK.

Corley Company Moves Into Beautiful New Building

The Corley Company, of Richmond, Va., recently held a formal opening of its new building, at 213 E. Broad Street. The former Corley store was completely destroyed by fire the evening of September 17, 1927. The concern has since been in temporary quarters nearby while a new building was being erected on the old site. The opening was celebrated by a musical program, to which the public was invited. In addition to the various musical features, an added attraction to the general public was the exhibition of original paintings by famous artists and pictures of scenes from well known operas.

The new Corley store is one of the most modern and complete retail establishments in the city, occupying three stories and basement, extending the full length of the block between Broad and Grace streets. The street floor is a continuous, square-long salesroom comprising several departments. On the upper floors are two piano salons as well as separate salons for organs, talking machines and radios, twenty-three private studios for teachers, an auditorium for private

recitals with a capacity of 150 persons, and the firm's business offices.

Provision also has been made for a radio broadcasting studio.

The basement is occupied by an additional display room and a modernly equipped factory department for the servicing of musical instruments and radios. Restrooms are provided for employees and patrons, and the building has a total floor space of 35,000 square feet.

New type "record readers" are installed in the talking machine department for the convenience of patrons in quickly selecting records, in addition to five private sound-proof record booths.

The Corley Company is one of the city's older retail organizations, having been established in 1889. It has taken an active part in the development of musical interests locally, having been identified in the promotion of many leading musical events. It sponsored, jointly with The News Leader Richmond's first week of grand opera early this year. The festival is to be repeated in January under the same auspices.

Columbia's Export Trade

John Lilienthal, of the Columbia Phonograph Company, recently stated that Columbia products are now being sold in the remotest corners of foreign countries. He analyzed the export problem in the following words:

"In the sales field the confidence of the buyer is an obvious, basic factor. In the home market where language and customs are alike there is no difficulty in 'putting over' the message. However, in foreign markets, where the foreigner is suspected of monopolizing the market; where there exists a different set of customs, habits, temperaments and above all an alien tongue, the undertaking is more difficult. Besides knowing one's line, it is essential to understand perfectly the geographic, economic and financial conditions of the country, and to speak, as well as understand, the native language. With this information and knowledge the differences are bridged and the way is paved for successful business relations, if handled astutely.

"South America is one instance where a foreign field awaits the 'go-getter.' Though civilization has not advanced to a great degree, the natives are great lovers of music and many of them have endured hardships of one kind or another so that they might enjoy the Magic Notes. There is no limit to this opportunity and to quote President Cox of the Columbia Phonograph Co.—'Success is bound to come to the dealer who goes to his world instead of waiting for it to come to him.'

Piano Classes on Pacific Coast

With the cooperation of Sherman, Clay & Co., the Tacoma Times is managing a series of piano classes, free for all readers of the paper. The instructor is Mrs. Zay Rector Bevirt, originator of the Bevirt system for learning to play the piano. This system is fostered by Sherman, Clay & Co. and has been installed in a number of schools in Coast cities. Mrs. Bevirt is also conducting piano courses in other cities of the Pacific Northwest at present, with the cooperation of Sherman, Clay & Co.

Walter Lane Dead

Just as the MUSICAL COURIER was going to press, word was received from Holland, Mich., that Walter Lane, of the old Bush & Lane concern, died in that city on Monday morning, November 5. Mr. Lane was well known in the piano business as one of the old line of piano builders. A more complete account will appear in the next issue of this paper.

Equity Receiver for Schleicher & Sons

According to reports, Nathan R. Margold has been appointed as equity receiver for Schleicher & Sons, New York piano dealer, located at 152 Fourth avenue. Assets of the company were given as about \$105,000, mostly in installment accounts, against liabilities of \$75,000.

R. K. Maynard Dead

A report from Pasadena, Cal., states that R. K. Maynard, died at his home in that city on Friday, October 26. The late Mr. Maynard was well known in the trade, having for the past ten years represented the M. Schulz piano on the Pacific Coast.

William Straube Dead

William Straube, who many years ago founded the Straube Piano Company of Hammond, Ill., died at his home in Downers Grove, Ill., on October 22. He was buried at Naperville, Ill., on October 24.

Where to Buy

ACTION BRACKETS

NASSAU ACTION BRACKETS, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, N.Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

ACTIONS

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

BASS STRINGS

KOCH, RUDOLPH C., manufacturer of the Reinhardt Bass Strings, which speak for themselves. Used by the leading houses for upward of sixty years. 386-388 Second Avenue, New York.

CASES, WOOD PARTS AND CARVINGS

BRECKWOLDT, JULIUS, & CO., manufacturers of Piano Cases, Sounding Boards, Bridges, Rib Stock, Trapdoors and Hammer Mouldings. Dolgeville, N. Y.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfacers, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

MUSIC ROLLS

INTERNATIONAL PLAYER ROLL COMPANY, INC., manufacturer of a quality popular priced roll for 88 Note Players and also Expression Reproducing Piano using Standardized Tracker Bar. Catalog included latest Word Rolls and Standard Instrumental numbers. Also specialize in making to order foreign rolls for both domestic trade and export. 66 Water Street, Brooklyn, N. Y.

PIANO HAMMERS

VILIM, VINCENT, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

PIANO PLATES

AMERICAN PIANO PLATE COMPANY, Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

PLAYER LEATHERS

ZEPHYR LEATHER, unsurpassed for tightness, liveliness and permanency. For use on pouches and repairing pneumatics. Julius Schmid, Inc., 423 West 55th Street, New York.

SCARFS, STOOLS AND BENCHES

S. E. OVERTON CO., manufacturers of high-grade piano benches and wood specialties. South Haven, Mich.

SPECIALTIES FOR AUTOMATICS

MONARCH TOOL MANUFACTURING COMPANY, manufacturers of Wall Boxes, Contact Boxes, Coin Slides, Drop Slots, Money Boxes, Revolving Machines, Pumps, and Pump Hardware. Special parts made to order. 123 Opera Place, Cincinnati, Ohio.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

Piano and Musical Instrument Section

New Sales Tendencies in the Piano Business

By A. G. GULBRANSEN

President Gulbransen Company, Chicago

In certain sections of the country a very alarming development affecting the piano business is taking place. This is the policy of some of the dealers of doing a very large proportion of this business in used pianos, instead of concentrating on the sale of new instruments.

Probably in every piano store in the country there is a certain normal amount of business to be done in used instruments—in second-hand pianos taken in trade. While many are undoubtedly reconditioned and put into shape that really belong in a scrapheap instead, there is nevertheless justification for a small amount of this business.

Manufacturers Encourage Practice

But to me it is very discouraging to learn that piano manufacturers are engaged in a regular traffic of selling used pianos, are printing lists of them, circularizing the dealers, offering these old piano relics at very low prices; selling them "by the yard" as it were. It is almost unbelievable that manufacturers would be so shortsighted as to take up an angle such as this.

From a selfish standpoint every sale of a used instrument kills the sale of a new one. From the broad standpoint of the piano business every old piano relic sold hurts the whole business.

From the standpoint of home owners, every one sold helps to spread the thought in the minds of

people that pianos are old-fashioned, that any kind of a piano will do for the home; from the standpoint of the student, every used instrument is a discouragement to the child in music study, fails to inspire and directly retards the advancement of the piano as an important factor in child music education.

Blotch on Piano Business

Investigation shows that most of these old instruments are old-fashioned, clumsy, bulky, unattractive. Their continued use in American homes is a blotch on the piano business. In appearance they are eyesores, in tone they are inharmonious, displeasing; in touch they are repulsive to the student and to the pianist.

The sale of these instruments to the American homes has not a single point in its favor.

In the districts where a specialty is being made of used instruments, public opinion is being molded unfavorably; the public will soon judge the piano by these decrepit old instruments that the merchants are offering and selling.

The Spreading of Disease

In his traffic in these instruments the piano merchant becomes a party to the spreading of disease, vermin and filth, for it is a proved fact that epidemics, uncleanness have had their origin in the exchange of used furniture between families. The piano, on account of its hundreds of small crevices, the presence of felt and leather and other absorbent materials, is an ideal resting place for germs out of a slovenly home.

It is a poor compliment to the merchants of a district or a state to have piano manufacturers use it as a dumping ground for old instruments. It would be far better to temporarily restrict the volume of piano business in a territory than to try to stimulate demands to try to overcome buying resistance with low priced, worthless instruments. These piano relics, remember, will continue to exist and to curse the piano industry, for years, and some of them for generations.

A Body-Blow to the Business

The piano manufacturers and the piano merchants engaged in this traffic, I am sure, do not realize the full seriousness of their step. If they did they would hesitate to administer this supreme body-blow to the business which has for years been their means of livelihood and a prosperous livelihood at that.

I predict that there will be a sweep of indignation against this practice. It is too destructive, it is too serious to result otherwise. The damage that has already been done will take years and scores of years to overcome. In no other field is the public offered household merchandise relics on a scale worth talking about. Public thinking toward the piano is wrong, it is true, but that is no excuse for piano manufacturers and piano merchants to help along this wrong thinking on the part of the people. It is their job to change public opinion and it can never be done by making the small merchants' store the dumping place for the cast-off pianos of the big cities.

Lee S. Roberts in Business Again

Lee S. Roberts is so well known to the music trade generally that it will be of interest to know that he has again opened a store in San Francisco. As a song-composer and as vice-president of the Q R S Music Co. Mr. Roberts acquired a fortune it was generally understood. Some years ago, he opened a handsome store known as the Chickering Warerooms in San Francisco, dealing in Chickering pianos and Zenith radio. In the spring of this year he sold out to George Q. Chase of Kohler & Chase, who has amalgamated in San Francisco all the lines of the American Piano Company.

The new Lee S. Roberts' store is at 386 Post street. It consists of a "sidewalk store and mezzanine floor in a fashionable location fronting on Union Square. Mr. Roberts is dealing in radio and is specializing also in moving picture cameras and moving picture supplies. There is also a department for designing radio cabinets.

To Arrange Annual Band Contests

The Northern California School Bandmasters' Association was formed in San Francisco on October 20th, following a dinner at the Whitcomb Hotel. The object of the Association is especially to arrange for the annual school band contests, held in conjunction with San Francisco music week. The hosts on the occasion were members of last year's band contest committee consisting of: Chairman, E. J. Delano of the band and orchestra department, Sherman, Clay & Co.; Daniel Miller, president, Conn San Francisco Co.; Dewey C. Waters, of Waters & Ross, Holton Band instrument agents, and K. Gagos, of the H. C. Hanson Music House, Buescher and Elkhart instrument dealers. Some of the

school principals have formed an auxiliary committee. They hope to secure a state appropriation to assist the winning school bands in going east to compete in the national school band contest.

Prominent Libraries and Museums Seek Columbia Schubert Displays

A striking feature of Columbia's Schubert Week—Back to Melody—November 18-25—is the number of requests for Schubert displays crowding in from public libraries and museums, at Schubert Centennial Headquarters, 1819 Broadway, New York City.

Among the larger libraries which have volunteered special exhibits of Columbia's novel material are Boston, New York, Providence, Brooklyn, Newark, Philadelphia, Baltimore, Atlanta, New Orleans, Buffalo, Detroit, Chicago, Indianapolis, Minneapolis, Omaha, Denver, Seattle, Portland, Ore., and Los Angeles, while the number of smaller cities and towns so far included is 1,250.

No less suggestive is the interest manifested by art museums, which are using Columbia's printed matter in connection with exhibits of old-time musical instruments.

The cooperation of these high-grade educational institutions is explained by the fact that Columbia supplies free of charge many distinguished items available nowhere else, including facsimile pages from Schubert's diary, his original musical scores, similarly reproduced, and copies of the first American program (New York, 1851) that covered his C Major Symphony, now offered this year for the first time on American records as Columbia Masterworks Set No. 88.

Piano Exhibits at Food Show

The annual Food Show which took place this year in San Francisco late in October can be counted on to bring together thousands of householders, many of them of moderate means. As a rule, however, those attending the show are interested in the home and for that reason several of the music houses usually make a point of having exhibits at the Food Show. The Baldwin Piano Co. had a large and attractive booth showing Howard and Monarch pianos, both popular products of the Baldwin factory. Sherman, Clay & Co. had a booth showing several of the radio lines handled by that firm, but especially featuring its own new dynamic speaker. The H. C. Hanson Music House also had a booth showing Buescher and Elkhart band instruments, radios, moving picture cameras and a department where orders were taken for any of the music lines carried by the house, including pianos. All the music booths at the Food Show seemed to be attracting a great deal of attention.

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Piano and Musical Instrument Section

Official News From the Music Industries Chamber of Commerce

Delbert L. Loomis Tells of His Trip to Pacific Coast

Delbert L. Loomis, executive secretary of the National Music Merchants Association, returned recently from his long trip which carried him from the Pacific Coast through many cities of the west and thence to New York via Chicago. Mr. Loomis has given out the following account of his impressions of the Coast, some sidelights that are of interest. The report follows:

When a man makes his first trip to the west coast in any capacity, he obtains impressions which are so altogether extraordinary that he has great difficulty in not talking about them most of the time to everybody he meets. It is probably safe to say that every man who travels west for the first time is skeptical and really thinks, down in his heart, that much that he has heard about the "western spirit" is largely "conversation." In my own case, I found all that had been said was true and then some! You may call it spirit, enthusiasm or by any other term, but it is a very definite, tangible and inspiring attitude on the part of the western man which communicates itself to the visitor within fifteen minutes after he arrives on the coast. Of course it is what has made possible the enormous business activity there in all lines. One can do business quickly with the west coast man—or learn without too great delay that he is not at all interested and that time would be wasted in further discussion. In other words, the west coast man is not a waster of time, he works fast himself and apparently likes to talk with men who work in the same manner but the west coast man is always courteous, always willing to give a visitor all the time necessary to tell his story.

It was an unalloyed joy to meet the western music men. They expressed keen interest in the National Association and in the promotional work which is being carried on in cooperation with the National Bureau for the Advancement of Music and also in all of the activities of the Music Industries Chamber of Commerce, and they backed up this interest by joining the National Association. In many cities where previously there was only possibly one and occasionally no member at all in the National Association, the music merchants became one hundred per cent members in our Association.

In San Francisco I was joined by Shirley Walker, one of our Vice-Presidents, and his advice and counsel during the balance of the trip was of the greatest possible benefit and assistance to me. The managers of the Sherman, Clay & Company stores in the various cities gave liberally of their time, in many cases arranging for the meetings and in helping in other ways to facilitate the covering of the territory.

In addition to the cities originally scheduled for the trip, I added one, that of Vancouver, B. C., having a feeling that our Association should extend its greetings and expression of good will to members of the trade in western Canada. We have a number of members of our Association located in the cities in the eastern part of Canada. The same evidence of cordial good will was apparent among the members of the trade in Vancouver.

One word should be said regarding the hospitality of the western music men; it is well known to all those who have been so fortunate as to have become acquainted with it through personal experience. From the moment I arrived in Los Angeles until I said good-bye to the last man in Spokane, Washington, it was always the same story—they just could not do enough to make the stay not only profitable

but most enjoyable. All of these things leave an impression which can never be effaced from the memory and it is just these things which cannot fail to act as an incentive in the cities in the eastern part of Canada. The same evidence personally wherever possible, but to make our growing organization of greater value to these men.

The success of this trip points the way, perhaps, to what may be done to bring the National Association to a point where it will be the most powerful organization in the field of Association activities. It demonstrates as nothing else could have done, the extraordinary interest which is taken in the promotional activities of our Association by music merchants the moment they come to a clear understanding of the objects we are working for and the accomplishments which have already taken place.

C. of C. Directors Meet

The following members of the Board of Directors of the Music Industries Chamber of Commerce were present at a meeting held in Chicago on October 23rd, at the Drake Hotel: F. P. Bassett, C. D. Bond, Mark P. Campbell, Nels C. Boe, C. D. Greenleaf, W. E. Guylee, Roy S. Hibshman, Hermann Irion, E. R. Jacobson, W. A. Mennie, C. J. Roberts, Max J. deRochemont, R. T. Stanton, C. Alfred Wagner, Henry E. Weisert, Arthur L. Wessell.

There was also in attendance by special invitation of the Board, Roger O'Connor, who was appointed chairman of the 1929 General Convention Arrangements Committee recently by President Hermann Irion.

The Drake Hotel in Chicago was decided upon as the place of the next music industries convention to be held during the week of June 3rd, 1929, this date also being the one chosen for the Radio show which is to be held at the Stevens.

The development of plans for a mass meeting of the entire industry was referred to the Executive Committee with instructions to report in detail at the next meeting of the board in January.

Slogan Contest on the Air

The \$1,000 Music Slogan Contest has "taken the air," it has been announced by the Music Industries Chamber of Commerce. Twice a week until the close of the contest, December 1, announcement of it will be made by the Federal Radio Corporation over Station WGR at Buffalo, the Chamber was informed in a letter from the corporation, which in its announcement offers to supply to its listeners leaflets containing all information about the contest. This is the first company to have adopted this means of assisting the contest, but it is expected that others will do so and that in time the contest announcement will be broadcast from stations in all sections of the country.

Meanwhile slogan entries are pouring in in great volume from all parts of the country, every state in the Union being represented by hundreds of suggested slogans from big and little communities. To date, it is estimated, not less than 20,000 entries have been received, written in a medley of languages, including besides English, German, French, Italian, Norwegian, Swedish, Danish and Czechoslovakian. One of the entries received early in the contest was from a small town in Germany.

While no attempt at classification has been made, preliminary examination of the entries reveals that they come from persons in all walks of life, including physicians, lawyers,

journalists, clergymen, business men, clerks, students, professional musicians, artists and men and women obviously engaged in humbler avocations. It is apparent, too, that the great majority of those who so far have submitted slogans have been actuated by a keen love of music and the desire to aid in its general advancement, rather than by the hope merely of obtaining the prize.

Almost without exception the contestants have not been satisfied to submit only one slogan. In most cases several have been sent in, and in quite a number of cases as many as one hundred have been submitted by a single contestant. They are written on every conceivable sort of stationery, from monogrammed note paper, coarse "scratch" sheets to the printed form attached to the leaflets supplied to dealers by the Chamber. The great number of entries written on paper other than the forms supplied by dealers seems to indicate either that prospective applicants were unable to obtain leaflets from their dealers or that they were unwilling to wait until the dealer was able to supply them with leaflets.

Perhaps a majority of the entries so far received have been from women, who apparently have taken a great interest in the contest from the very start. One reason for this probably has been because of the attention given to it by women's clubs, one such organization in Ocean City, New Jersey, having announced in the local newspaper that the slogan contest would constitute an item on the agenda for the next meeting of the club.

In many cases the entries are accompanied by a letter from the contestant, voicing approval of the contest and elaborating upon the slogans submitted. In several instances the writers give sketchy biographical details concerning themselves. One notable instance among the latter was that of a young girl, high school student in a little town in Wisconsin, who enclosed a photograph of herself garnished with a multitude of little red satin hearts fastened all about the snapshot.

Music in North Dakota Schools

One of the reasons why the influence of the National Bureau for the Advancement of Music is so extensive, and its ideas so widely adopted, is that colleges and universities are disseminating these ideas through their extension departments. The most recent instance of such cooperation, as voluntary as it is valuable, is that reported by the University of North Dakota in a letter to C. M. Tremaine, director of the Bureau. The following paragraph quoted from it indicates not only appreciation of the Bureau's publications but also the way they are distributed to key people and the prestige of the Bureau among the educational authorities.

"Replying to your letter of October 5, we wish to express our thanks for the publications sent to us. The Bureau of Educational Cooperation is working toward a larger appreciation of musical education in the schools of North Dakota and the material received will be loaned by the Bureau to educators for examination. In this way it will be accessible to schools in all parts of the state. We shall be pleased to write you later as to the demand which arises for information along musical lines and assure you that we shall be pleased to receive any new literature that may be published for distribution."

The signer of the letter is J. A. McCrae, secretary of the Bureau of Educational Cooperation of the University's Extension Division.

Slogan Contest Notes

The slogan contest committee of the Music Industries Chamber of Commerce gives the following data in bulletin form:

1. The American Piano Company is circularizing all of its dealers, urging them to get behind the Contest by active work in their communities.
2. The Piano Promotion Committee is sending out special letters to more than 5,000 dealers throughout the country.
3. A slogan from Germany has been received by the Committee. No, it was not in German.
4. C. Bruno & Son, New York, have sent out 5,000 letters enclosing leaflets to their dealers in all of the states.
5. C. M. Tremaine, Director of the National Bureau for the Advancement of Music, has sent a special letter asking the cooperation of 3,500 music clubs in the country.



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THE two newest Packard Instruments, the Louis XVI, Style XX, Art Grand and the Louis XVI, Style B, Upright, have brought real Christmas Profits to all Packard Dealers.

The Packard Piano Co.

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Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."
—OLIVER WENDELL HOLMES.



Bringing the Musician and the Piano Dealer Into an Alliance for Music—What the N. B. A. M. Has Done and Is Doing—What Are the Music Dealers Doing to Help?—A New Project of the Musical Courier.

The piano men of this country in both the trade and the industry have spent something like two hundred and fifty thousand dollars in promoting the Bureau for the Advancement of Music. If they had spent half a million dollars, it would have been better; but even so, the two hundred and fifty thousand dollars has made an impression, and that due to the work of C. M. Tremaine.

The blunt fact is that Mr. Tremaine has received little individual encouragement from the dealers and the manufacturers in the piano industry. This may seem like a "knock" but it is not. It is merely the stating of a fact that the importance of the Bureau for the Advancement of Music has not been realized by many, and all that can be credited to uplifting ideas in music with the end in view of helping the piano, has been something accepted as that it was the proper thing to do. Individually, there has been little help given to the Bureau for the Advancement of Music, and yet there is not a piano man but will acknowledge the great value it has been and what it has meant to the piano industry and other musical instruments.

Music and the Piano

There are many in the trade who ask The Rambler the value of the consolidating of the MUSICAL COURIER EXTRA with the MUSICAL COURIER. Always has the MUSICAL COURIER institution supported the Bureau for the Advancement of Music. The Rambler believes that if Mr. Tremaine himself is asked as to this point, he will respond, and respond heartily, that the MUSICAL COURIER has always done what it possibly could to help him in the carrying out of his ideals. The consolidating of the MUSICAL COURIER EXTRA with the MUSICAL COURIER had for its basis the fact that piano men generally care seemingly little for music and far less for what music is to the advancing and the upholding of the demand for pianos. A letter received by The Rambler last June from a well-known piano dealer, one who has made a lot of money in selling pianos, objecting to the consolidation of the two papers, was something that proved a shock in that this dealer said that he had no use for music or musicians.

When a piano dealer assumes this attitude, or when a piano manufacturer allows such ideas to present in decrying music and the musicians, then has the bottom been reached in the taking care of the piano and aiding that great profit-maker to give results that would be of value. Every salesman who sells a piano should be posted as to the accepting music as a basis for his talks.

The developing of the MUSICAL COURIER, as it now is, the co-ordinating the two fields in music, that is the giving of music to the people through the musical instruments that are necessary, the piano being the basic instrument, should be approached with veneration and respect by every one engaged in the piano business.

Music as an Educational Feature

It has been argued, and it has been accepted as a truth, that the introduction of music into the public schools of this country would help the musical instrument business. It will be found in the last issue of the MUSICAL COURIER that in its efforts to aid the Bureau for the Advancement of Music in its work and in its efforts to interest in placing music in the public schools, the presenting of a special department conducted by Albert Edmund Brown. Here is something that should be taken up by every piano

man in the country, and every man who sells musical instruments, and encouraged if no further than by the reading of what is presented in that department.

It always has been the idea of The Rambler that the question of music as an educational feature was not encouraged enough by piano men generally. We may say that the Bureau for the Advancement of Music presents the efforts of the piano men of this country, but it must be remembered that while the members of the association contribute towards the support of the Bureau for the Advancement of Music, there are hundreds, we might say thousands, of men in the musical instrument business who do not belong to the associations and who do not help support the important Bureau that has so much to do with the carrying out of the introduction of music into the public schools of this country, and which is no small job for all associations, or any musical movement that may be in operation or in the projection.

We believe that the MUSICAL COURIER will eventually be rounded out into a proposition that will assist in carrying on the work of the Bureau for the Advancement of Music, which is the proper organization that will make the contact with our public schools.

Complete Cooperation Is Needed

It is sad to relate, but this is a fact, that if an organization like the Bureau for the Advancement of Music is not backed by both musicians and musical instrument makers, it can not be brought about within a generation. The work already accomplished by the Bureau for the Advancement of Music has been of such a nature that this effort to consolidate those who profit by the education of the masses as to music, whether it be the piano or any other musical instrument, such a movement must rely upon the piano. Piano dealers and piano manufacturers should recognize this and they should read the musical news of the day as it is given in the MUSICAL COURIER in the music section. Then will be carried on the trade or commercial side of the proposition in the musical instrument section.

Let the earnest piano dealer who is bemoaning the fact that "times have changed" as regards the piano, bear in mind that the men who sell pianos today are not compelled to do the work of thirty or more years ago when pianos were sold by being placed in the homes of the people "on trial," with the woman folks of the family wanting the piano and the men folks not wanting it, because if any preference was shown for music by the masculine mind it was thought that to be a weakening on the part of the men, for music was supposed to be for women and children.

Today, however, it is practically reversed, and men are giving more attention to music, in fact, than are the women. This is not said in disparagement of the women, for it may be that having obtained their political rights, it takes 50 per cent. of time off the political shoulders of the men of the family, for in thus dividing the time, the men have more hours for relaxation, and after the football and baseball games, they turn to music. This is being proven in the great use of the radio, and the radio is laying the foundations for a love of good music that we can not disparage.

No Time for Music!

Our friend who wrote to The Rambler last June said that he had "no time to waste" in reading about musicians, but further stated that he had spent time and money, and had found that he was not getting any return for what he was doing in that direction. If he did not get any returns that was his own fault. The Rambler has sold pianos in his day and he got more assistance from the musicians and the tuners of the towns that he worked in than he did from all other efforts, and he applied many to that end. Whenever The Rambler had charge of a piano house, he always had a music hall, and he kept that music hall working.

If a musician comes into a piano store, he has due him the respect at least of the dealers and the piano salesmen, and the utilizing of the influence of the musician, as also of the tuner, should be part and parcel of his selling projects. If, however, he assists the musician in the manner the dealer who wrote the acid-like letter referred to says he did, he probably expected the musician to go out and come back the next day with a cash piano sale. In this case, he has no one to blame but himself for having any such idiotic idea as to what a musician can do.

It is a subtle influence that the musician carries into a piano house. There should be a musical atmosphere in every piano store. If only the MUSICAL COURIER is placed where the musicians who visit the warerooms can read it, it is that much of an assistance in the building to piano sales. It is also well that the musicians should know something about the musical instruments that they find necessary for the carrying on of their own work.

Let the dealer study pages 20 and 21 of the November 1 issue of the MUSICAL COURIER, then apply what is there given to the work of the Bureau for the Advancement of Music, it will be found that the tie-up as between the Musical Instrument Section of the MUSICAL COURIER in the public

school department and the personalities interested in music in either of those departments, will obtain an incentive to look upon the effort that is being made to aid and assist the Bureau for the Advancement of Music as something that is attractive, is of value, and should help the Bureau through their personal feelings toward that movement.

Howard E. Wurlitzer

The following biography of the late Howard E. Wurlitzer, released for publication by the House of Wurlitzer, is inspiring reading, although it is merely the simple recital of the deeds and accomplishments of one who, throughout his life, was simple and entirely unassuming. In spite of the immense responsibilities that rested upon his shoulders throughout his business career, he found time for the development of the cultural side of life. To those who knew him, this combination of rare business insight with a sympathetic understanding of the larger forces of life, was a revelation.

The record which follows will not be needed by any one really of the music industry. So many and diverse were his interests in music industries, that his work is known. It is, however, entirely fitting as a sad testimonial to the memory of Howard E. Wurlitzer that this simple biography be given:

"Howard E. Wurlitzer was born September 5th, 1871, at Cincinnati, Ohio, the son of Rudolph Wurlitzer and Leonie Farny Wurlitzer. He is survived by his widow, Mrs. Helena Billing Wurlitzer, and his daughter, Mrs. Valeska Thoman, of Cincinnati, Ohio, and his son, Raimund B. Wurlitzer, of San Francisco, California; also, six grandchildren, John and Helena, children of Mr. and Mrs. Henry Thoman, and Raymond, Howard, Thekla and Susan, children of Mr. and Mrs. Raimund B. Wurlitzer. He is also survived by his mother, Mrs. Rudolph Wurlitzer, who celebrated her eighty-sixth birthday last Monday, the 22nd; the two sisters, Mrs. George W. Farny, of Morris Plains, New Jersey, and Mrs. Karl E. Eilers, of New York City, and Sealiff, Long Island; also, two brothers, Rudolph H. Wurlitzer, of Cincinnati, Ohio, and Farny R. Wurlitzer, of North Tonawanda, New York.

"Howard E. Wurlitzer has lived most of his life at Cincinnati, Ohio, and entered the musical instrument business of his father in 1890, this business having been founded by Rudolph Wurlitzer in 1856 at Cincinnati, Ohio. Howard E. Wurlitzer after finishing his schooling in Cincinnati spent some time abroad, becoming acquainted with the musical instrument business and the various manufacturers there. He then entered the business on his return to the country in 1890. He married Helena Billing in 1896.

"He was the eldest of the three sons, and after the retirement of Rudolph Wurlitzer, the father, from business, Howard Wurlitzer became President of the Rudolph Wurlitzer Company, and remained so until June, 1927, when he relinquished a part of his responsibilities to become Chairman of the Board of Directors, and last Spring retired entirely from active participation in the business.

"The three brothers, Howard, Rudolph and Farny, were associated in the business for over twenty-five years, and Rudolph H. Wurlitzer became President of the Rudolph Wurlitzer Company upon the retirement of his elder brother.

"The business of the Rudolph Wurlitzer Company under the guidance of Howard E. Wurlitzer grew to be the largest musical instrument business in the world. The company has a chain of over fifty stores in the leading cities of the United States, in addition to a number of factories. The company manufactures or sells every known musical instrument. Millions of people hear Wurlitzer instruments played daily all over the world as the organs have been sold not only in the movie theaters of the United States but most of the countries of the world. The business is also well-known for its pianos and has a very fine collection of old violins, and today has the largest collection of Stradivarius violins in the world. It is also known for the Wurlitzer Harp. The Wurlitzer Company is also an important factor in the manufacture and distribution of radios. It was just recently announced that the company had acquired a substantial interest in the All American Mohawk Corporation.

"Howard E. Wurlitzer to all who knew him was an unusually brilliant and able man. He was known for his great courage and ability in a business way, and had an uncanny memory, not only a memory of facts, figures and occurrences, but also the artist's memory, once having been in a room even though his visit there was casual, his eye and memory retained the details of the decorations, color schemes, etc.

"He travelled much and was well known abroad as he was in this country. He had just returned two weeks ago from a several months' trip to Victoria, British Columbia, and the Pacific Coast, and was in good health and splendid spirits. He had, however, suffered from a number of serious illnesses, beginning with an operation for appendicitis in September, 1914. He died from an attack of influenza, complicated by his old trouble."

Thus reads the record of the days and deeds of one who in life was a leader among men. And the mighty Wurlitzer organization, which, under his careful guidance, grew to its present position of paramount importance, stands as a monument in honor of Howard E. Wurlitzer.



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Ottorino Respighi

OTTORINO RESPIGHI

distinguished Italian composer, conductor, and pianist, returns to this country in November for his third American tour, opening with the premiere of his Toccata with the New York Philharmonic-Symphony Orchestra, Willem Mengelberg conducting, on November 28 and 29, and including other appearances as soloist with the San Francisco, Cleveland, and Chicago Symphony Orchestras. Mr. Respighi will be present for the first performance of his opera, "The Sunken Bell" at the Metropolitan Opera House towards the end of November. He is still available for a few concert engagements during his stay here. Detailed information can be obtained from

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